

psa JOURNAL



The Hard Way

Eugenia Buxton

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OFFICIAL PUBLICATION
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VOLUME 20 • NUMBER 6 • JUNE, 1954

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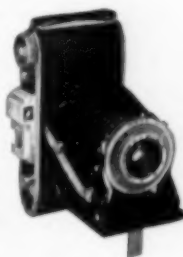
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Change of address notices should be sent to Headquarters, not to the Publication Office. Mail addressed to Orange, Conn., must be forwarded one or more times resulting in delay.

Closing date for news is 25th of second preceding month. In Stamford, Trading Post items must be in our hands by 25th of second preceding month. Urgent and brief news items can be accepted up to the 1st of the preceding month. News handled by Division Editors must be in their hands at least two weeks before closing date. All correspondence regarding editorial matters should be addressed to the Editorial Office in Stamford, Conn.

The PSA Journal is sent to all member clubs and affiliated organizations. It is for the use of the

entire group and not solely for the individual to whom it is addressed.

PSA Journal does not pay for manuscripts or pictures; all functions of PSA are based on voluntary activity.

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The President Reports

One of PSA's greatest values, the personal contact with real friends, was again underlined at the Memphis Regional where 161 of us gathered from 21 states and Canada.

The whole program was most interesting and all hands had plenty of fun mixed with shooting sessions, trips to the wonderful gardens and old southern homes, plus most helpful and entertaining demonstrations and lectures. Memphis showed us southern hospitality at its best.

But the chief benefit to all of us was the chance to sit around and just talk with so many others we see only at PSA gatherings. It was the kind of weekend that leaves every one who was fortunate enough to be there with the feeling that we need many more of just such get-togethers. All of us are grateful to the whole Committee and to the City of Memphis for having been so kind to us and for having given us so memorable a visit.

One of the most frequently expressed reactions was and is that PSA should have at least six Regionals each year in addition to the Chapter meetings which soon will be on a working basis. The Chapters will work in a more limited area to provide frequent meetings of real importance, but Regionals attract PSA'ers from greater distances and have that certain something which makes them even more exciting.

When PSA has half a dozen regionals each year and fifty or so Chapter meetings every month—and we should be doing that or better within the next year or so—then every PSA'er will have all the pleasure and photographic benefit that comes from really getting to know his fellow members. More and better is the PSA watchword.

An important advance came out of the Memphis Board meeting. At the request of the Publications Committee, the Board approved replacing the currently published Divisional columns in the back of the Journal with two-column news reports from each of our four Zones plus a full listing of all PSA and Divisional services with the names and addresses of the officials in charge, plus full news coverage throughout the pages of the Journal of the important news of every Division.

This change, in addition to making the Bulletins of the various Divisions more important to their members, will give broader readership to the Division news, create a better news handling for all of us, and give 4½ to 6 more pages for the kind of articles we have all been wanting to publish. The Division Chairmen and the Zone Directors will appoint their reporters who will in turn select their reporters from all over PSA territory.

With the cooperation of the District Representatives and the Division officials, we can all look forward to a Journal of more general interest and greater value to each member.

NORRIS HARKNESS

Do you have an idea for a Journal article? Perhaps some technique you have found to be especially helpful in your photography? Perhaps an old method you have revived? If you have, send an outline to the Editor to find out if he can use it.

The Diffuser

A diffuser scatters and widens the glow of a lamp to gently cover a broad field. Cast your bright ideas on this diffuser so they may cover all the land and the inhabitants thereof. Permit us the privilege of condensing your message to fit our narrow confines, but use The Diffuser as your means of talking to your fellow PSAers. Address your letters to the Editorial Office.

Orchids for PH

Dear Editor:

When Picture of the Month folded last December I derived some interesting figures and an interesting result.

Pictorial Portfolio #2 stood at the top of the list throughout most of the year, but any competent handicapper would have put it back in the rack. It simply didn't have the horses! In #2 there is only one star, Edith Royky. But Edith is also in #19. Of the other members of #2: Alexander, Calvert, Carpenter, Eastwood, Frey, Henderson, Klinefelter, Maples, Montgomery Morton, Padua, Place, Rowland, Schaden and Wiseman, there are none outstanding as pictorialists. How then, did they do it?

Every member was in PoM! 100% participation, including new members whose cards weren't dry yet. But that alone was not enough. Why did this Portfolio take hold of the team idea and follow through? It had leadership from a fellow who takes his responsibilities as Commentator seriously. He asked each member to try their wings in PoM each month. He followed up with letters to each showing where #2 stood each month, pointing out who was contributing to the common score.

The Commentator for #2 is P. H. Oelmann. He did a big job for and with a bunch of little guys. He is one of the fellows who make PSA tick.

BILL ROWLAND

An amazing record

Dear Don:

Today, March 17, 1954, I received from Paris France, neatly wrapped in the container in which they were sent and in perfect condition, the four prints which I entered in the XXXIV^e Salon International D'Art Photographique de Paris, the date of which was Oct. 7-22, 1939. (My prints were mailed to them on May 15, 1939.)

Enclosed with the prints is a nicely printed catalog of the 34^e Salon International D'Art Photographique, 1946, with the information that I hung two of my four prints in the show, and two prints bear attractive stickers to verify this. In this catalog ap-

pear the names of many prominent American photographers of that period and now. It is interesting to note, also, that 1954 is the 100th anniversary of the Societe Francaise de Photographie and Cinematographie, which sponsored this salon.

It seems to me this is worthy of notice in the Journal. This salon committee certainly deserves some special recognition to have accomplished this: for a salon committee to be able to keep entries intact during a long period of war and occupation, afterwards to hold the exhibition and prepare a fine catalog, and then at long last return the entries in excellent shape to their rightful owners (and in my case I had moved and they had to find my present address, which they did accurately), is indeed something for all other salon committees to shoot at and hope to equal, if adversity ever puts them in a like situation.

GRANT DUGGINS

Tucson toots

Dear Mr. Bennett:

Enclosed is the program of the Workshop put on by my students and I at Tucson Senior High School. We operate under the banner of Badger Camera Clickers and are affiliated as a club with PSA. The Workshop was a one-day affair and we were aided by Graflex and the Tucson Daily Citizen.

There were eight program items covering press photography, color, portraiture and the darkroom, with experts like Ray Manley, Lynn Sanders, Irving Jacobson, Bernie Sedley, Richard Walters and Walter Evans putting on the talks and demonstrations and also serving as a panel in a question and answer session. Attendance was 118, from all parts of Arizona.

One of our members, T. Ed Woods won a Freedom Foundations Award at Valley Forge.

HARRY A. GOLDSTEIN

Florida-Jug

Dear Don:

The Jug is for Yugoslavia where this Florida cowboy went for a 3,000 mile tour of Tito-land in his own Ford. Brought back over a thousand 35mm slides made with my

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but if he can't supply you, send us your order and we'll see that you get it.

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GENTLEMEN:

I've tried to buy BFi No. 10 from my dealer but am unable to obtain it. Please see that I get your BFi No. 10 Introductory Package, complete with trial bottles of BFi No. 20 and 30 at no extra cost. I am enclosing \$1.75 to cover payment in full.

NAME _____
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two Contaxes, including shots taken at the garden party honoring Tito's 61st birthday.

One evening I sat in a small restaurant in Skopje in a group that included a Macedonian, a Turk, a Bulgarian, an Albanian, a Greek, a Roumanian, an Austrian and a Frenchman. Contrasts like this are everywhere. I found myself as welcome in Tito's White Palace as in the lowliest mountain hut. Road conditions are not always like ours, some of them are pretty rugged. One day in an 18-hour run we passed only five other cars, two of them broken down. After nine months, my tires had the same Florida air plus a little of the international kind.

CHARLES J. BELDEN

Should hearts be gay?

Dear Don:

Is a sombre mood in photography any less an expression of self than a gay mood? And if the maker of a low-key slide has managed to say well what he felt; and—even more—to elicit a response in kind from the viewer; hasn't he created a successful picture?

Here are two examples of explanations for rejection of slides in club competition:

#1. "I feel here a great starkness and dreariness. Powerful and well-handled but overwhelmingly sad."

#2. "This is so cold and deadly, it's positively eerie! There's real drama in the play of light but it gives me a feeling of deep foreboding."

In each case the man who made the evaluation was a fine photographer, a distinguished exhibitor and an honest judge.

Is the answer for the hopeful novice "corn and calendar" shots? Or should his strivings for the modern go no further than pretty if unintelligible abstracts? I truly believe many of us could benefit from a discussion of this problem.

MIN SAPIR

Any takers?—Ed.

Swap for charity

Dear Editor:

About six years ago the Montreal Camera Club started a "Swap Night" and a few of the items had been donated to sell for charity. That first night we realized \$15, not much but it gave us an idea.

I started going around to the dealers and explained my project, and while at first they were not very enthusiastic, they did realize it was for a good cause and they started cooperating. When I write to the hospital and send the cheque, I list on the letter the names of the dealers who have contributed material for the sale. The dealers then get a personal letter from the president of the hospital and they have come to realize that this is good publicity for them.

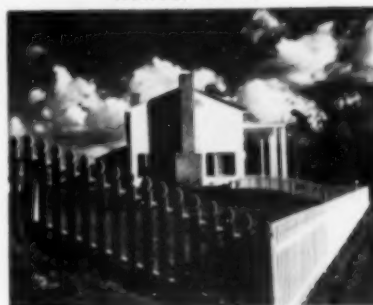
Last year we raffled a Graphic View camera which brought \$130 and through the services of Wally Wood as auctioneer, and Ray and Blossom Caron and a few others we ran our total up to \$348 last October. My ambition is to top this as a goal next Fall.

I hope the success of our plan may lead other clubs to try it and thus bring help to hospitals or other worthy charities.

ROCHELLE C. BRAYLEY

Some clubs had swap nights, white elephant sales, auctions, etc. Some do it en-

I.C.P.C. Winner



Picket Fence

R. W. Lee

First, Class B, February

tirely for the benefit of the club, some take a 10% commission for the treasury, some handle it as a program stunt with all cash going to the members. Here is a new twist that could do a lot of good. Members could designate "all bid over X dollars for charity" as part of their contribution.

Winners

Dear Don:

I'm sure you will be interested to learn of the good fortune that befell two members of our club, the "Leica Pictorialists of Southern California." Howard Rollins of Long Beach won \$400 in the Osborne Calendar contest, with \$50 going to the club. John Vergis was awarded one of the \$25 prizes. I think we can all be proud of these men.

DR. LEON J. GINSBURG

You're missing a chance, Doc. If he has any of that \$400 left, sign him up as a PSA member. PSAer Mrs. Lillian Draycott copped a \$400 prize plus \$100 for grand prize. Miss Mabel Ross, another PSAer won \$300. Arden Small of Detroit won \$200. The Rev. Herman Bielenberg won \$100. So it looks like PSAers ran off with most of the top prizes.

When, oh when?

Dear Don:

When should we have our Conventions? The question of mid-summer or fall brings in the question of family participation. I'd like to take my family to many of our Convention cities but I can't pull them out of school in the fall for a whole week, or more if we travel by car.

I don't want to make a formal survey, but I wish the members would write me their preferences. Assuming the locality has general family interest, and the weather would be suitable, when should we hold them? Frankly, I would like to take my family to New England for the 1955 meeting, but if it is in October I won't be able to do it.

Would you ask the gang to write me their opinions on this?

TIM HOLDEN

You can write our Conventions Vice-President, T. T. Holden, APSA at 154 Clarissa St., Rochester 8, N. Y.

Drive Carefully—

Don't become a model for a front-page wreck picture. Get in Who's Who—not Who Was



HIGHLIGHTS AND SIDELIGHTS ON

PHOTO LIGHTS

BY *Dick Martenson*

SYLVANIA PHOTOLAMP ENGINEER

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For years Sylvania flashbulbs have had a reputation for dependability. And no wonder! Way back in November of 1936, Sylvania's flashbulb predecessor, Wabash Corporation introduced quick-flash filaments in its famous Super-flash bulbs. When Sylvania took over Wabash in 1946, we continued to supply quick-flash filaments in the existing bulb types — and we have included them in the new types we have developed since that time.

Today, as a result of Sylvania's constant lighting and metallurgical research, we are able to supply a much improved quick-flash filament in all our bulbs from M-2 through Type 2.

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Tungsten bars must be heated to 1800° F., hammered into rods, and drawn through a series of dies to produce the final filament.

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General Electric, Schenectady, N. Y. *Pat. pending

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EXPOSURE METER



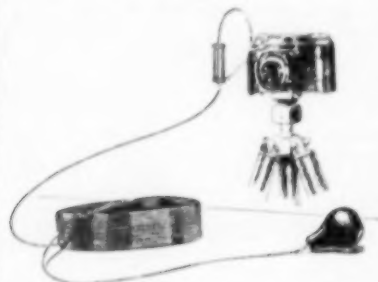
GENERAL ELECTRIC

New Products

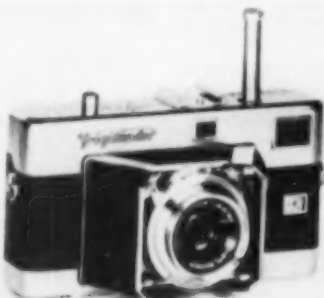
After the long and detailed report of new products at the annual Trade Show in Chicago which was published in the May issue, we'd hardly expect any news for this month. Yet news there is. Some of it an expansion of items dealt with briefly last time, some of it new items which were not known to us a month ago.

As we mentioned last month, prices were uncertain due to the changes in excise tax. Many prices were revised downwards and reports already indicate an upswing in photo equipment sales. One of the early changes we note is on the Argus 75, a new reflex-type camera which came out at \$23.95, has been reduced to \$22.50. The camera has an f:8 Lumar lens.

One of the new gadgets is a useful tool for nature photographers, and even for



portraitists. The Kagra remote control extension unit permits working at a distance up to 34 feet. There are two hoses, 12 and 22 feet, which may be joined by a connector for the longer distance, a rubber bulb and a tripping unit which fits the shutter. It lists at \$10.95. Willoughby's has it.



Another Willoughby import is the new model Voigtlander Vitessa 35mm sequence camera with Color-Skopar f:3.5 at \$99.50. Earlier models with faster lenses were much higher in price. With this camera a press on the right button releases the shutter, a pressure on the long button transports the film and cocks the shutter for another exposure. It has a Compur M-X shutter with speeds 1 sec. to 1/500th.

E. Leitz has issued a new price list showing tax-reduced prices amounting to as much as \$87 reduction. Copies of the new price list may be obtained by writing Leitz.

The Century Graphic has been restyled. It is finished in silver gray leather with contrasting red bellows and bright front. Features of earlier models have been retained and the new model is priced at \$121.50 with

103mm Graftar lens in Century XFM shutter. Standard Graphic accessories can be used. The Graphic View camera can now be purchased with the Graftlok back, which can also be fitted to earlier models of the Graphic View I or II.



More data are now available on the Kindar stereo camera. This new American-made camera will sell at \$99.50. It has Steinheil Cassar f:3.5 lenses. The shutter is built into the camera and provides speeds of 1/10 to 1/200 sec. Regular 35mm magazines are used and the rangefinder is coupled to the lens. A foldaway crank speeds rewinding.

Not a new product, but a new idea, is the Realist "loaner" service. To let camera users get the feel of stereo picture making, Realist has arranged with its authorized dealers to lend cameras to those who haven't yet been bitten by the stereo bug. The usual hazard of such a deal, your responsibility in case the camera is lost or stolen while in your possession, is eliminated by an insurance plan that covers the equipment and protects you from loss. You must, of course, be properly identified, and you pay for your own film and bulbs.

This item almost warrants an article on the subject, but since the information is packed into a single page with all the data needed, we'd suggest you write Sylvia Electric Products Inc., for a copy of "Filter recommendations for color photography with fluorescent lighting." Tables are given for seven colors of fluorescent tubes with 35mm Kodachrome, Ansacolor and Ektachrome sheet film. Data is provided for daylight and indoor film of each type, with the recommended filter combination, exposure factor and indication of the preferred combination for best results. Free.

We have had several inquiries about a product called "Etchadine" which apparently disappeared several years ago. It didn't. The company moved. Etchadine is a print or negative retouching system using a controlled chemical etch. Literature is available from Jamieson Products Co., 9341 Peninsula Drive, Dallas, Texas. It is sold direct only.

The Fotomat enlarger exposure meter is mis-named. It isn't a meter, it is a control. Aim it at the easel and it determines the right exposure and turns the enlarger off. Price is \$286.50 from Fotomatic Corp., 2927 N. Tibbs Ave., Indianapolis 44, Ind.

This may belong in Red Dunnigan's column. A new stereo service that duplicates your slides in a strip of seven pairs and sends them back with a viewer for \$1.95 is offered by Tru-Space, Inc., 1947 Broadway, New York 23, N. Y. Extra duplicates are 95¢ per strip. Complete data is not at hand, but it looks as if the strip is unperforated

16mm film and the strip is something like the new Lionel system. It could be a way of passing dups on to friends or family without a large investment.

A new line of developers aimed at the professional user is offered by Graphic Economy Developer Co. There are four types, LT-15 for contrast work (litho), LT-17 for medium contrast, LT-30 for soft work (recommended by them for portraiture) and the LT-18 for extra soft. All are claimed to be non-deteriorating and fine grain. A one-quart sample may be obtained by sending a dollar to LT Products, 201 Front St., Brooklyn 1, N. Y.

More data is now available on the new Ikoblitz O which Carl Zeiss, Inc., offered at Chicago. The compact BC unit weighs only 3½ oz. without battery, has a 5¼" reflector and socket for bayonet bulbs. A test light shows if the condenser is charged and it is furnished with cord, test light and plastic case, but less battery at a price of \$9.50. A "foot" permits attachment to cameras with a shoe, or the foot can be removed to expose a standard tripod bushing.

A radically new lens for 8mm and 16mm cameras is announced by Interstate Photo Supply Corp., 28 W. 22nd St., New York. The 2" Zeika Elitar lens has a speed of f:1.0. This is apparently the first time so fast a lens has been put into regular production although faster lenses have been made. It is claimed the lens has a resolving power of 2750 lines per inch at the center and 1450 in the corners. Light transmission equivalent to T-0.9. Price \$295.

Fiberglass has at last invaded our field. Calumet Mfg. Co. of Chicago has announced a new developing tray of bonded fiberglass, at present available in 8x10 size only, priced at \$2.45.

Some of us have need for an optical bench for small-object photography or for photomicrography. Meyer-Opticraft, 39 W. 60th St., New York 23, has announced one which has more than 30 components to make it adaptable to many fields. Since there is no basic combination, no price can be given, but they offer a 20-page catalog which gives prices for each component.

If you have a Harrison and Harrison color temperature meter you will be interested in the new Gelatate light corrector disc. The 22 gelatin-coated acetate discs are supplied in a tissue-pocketed book at \$33.45 for series 5 and \$34.75 for series 6. Information from Harrison and Harrison, 6363 Santa Monica Blvd., Hollywood 38, Calif.

Dick Bird Nature Trophy

Dick Bird, FPSA, of Saskatchewan has donated a beautiful and outstanding trophy which will be awarded annually for the best movie film with the principle subject or theme, Nature. The trophy is to be retained for one year, a smaller replica to be retained permanently by each annual winner.

Like the Tuttle Trophy, this award will be made to films entered in the annual MPD competition without regard to the regular awards of the competition. Each MPD member is entitled to enter one film free, additional entries and entries from non-members of PSA require the payment of a \$1 fee.

June 1954

the pioneer stereo camera

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Chicago Convention Planned On New Basis More Joint Sessions To Simplify Program

The Convention Program is rapidly being completed under the direction of Pearl S. Rice, APSA, General Program Chairman assisted by representatives of each Division.

There will be meetings of interest for everyone, from demonstrations on "How to do it" to a spirited "Discussion" on "What's wrong with Pictorialism" featuring A. Aubrey Bodine, FPSA, Dr. Max Thorek, FPSA and John Hogan, FPSA with Dr. C. J. Marinus, APSA acting as referee.

Of course representatives of the photographic manufacturers will be on hand to discuss the latest developments in equipment.

Guided by PSA policy the Committee has streamlined the program to provide time for participation of every member in the programs of more than one Division. Cooperation and co-sponsoring of featured events by more than one Division serves to provide, in so far as is possible, fewer but more outstanding individual programs and you will now have the opportunity to attend them all.

The Drake Hotel, with its large, open lobby is the ideal convention hotel. Your friends will be easy to find and there will be plenty of opportunities of making many new PSA acquaintances. The meeting rooms are large and well ventilated for your utmost comfort. And Lake Michigan with its renowned Lake Shore Drive are right at your door offering scores of opportunities for taking pictures within a few minutes walk.

Now is the time to start planning to go. The Convention in Chicago will be one to remember.

The Date: October 6-9, 1954

The Place: Chicago, Illinois

Ramblings from a Rover

One of the most enjoyable aspects of going on a lecture tour is the meeting of so many PSAers whom one has known only by photographic reputation or through correspondence.

As this is being written on March 21st, I have driven 3384 miles through 15 states to arrive in Topeka, Kansas. I have enjoyed numerous gab-fests with PSAers and, I hope, many prospective members. Some of these encounters, I believe, will be of interest to others, so I will record a few of them herewith.

My lecture to the Photo-Tropic CC of Orlando, Fla., brings to mind the old adage about which came first, the chicken or the egg. For this unique one-year old club, unique because it fostered an invitational exhibition its first year, was the offspring of a Portfolian Club (more power to Steg Anderson!). The Orlando group has received much assistance from Herb McKay, who lives in nearby Eustis, Fla.

Hearing that the newly-formed Sarasota CC was meeting, I hustled over to leave with them some PSA promotional material. There I ran into the visiting John H. Applegate, former prez of the Grosse Pointe CC.

Spoke to Edna Tucker on the phone. She was unsuccessfully trying to escape the winter's cold of Utica, N. Y. by a month's stay in St. Petersburg. She reported that attendance at the Central Florida CC was picking up.

Next calling-stop was Tallahassee where I dined with the Coleman Dixons. With a few of the camera club workers, we discussed the possibility of forming a council for Florida clubs.

A visit to New Orleans was mandatory to find out how Pops Whitesell was after his

recent operation. I can report this grand old man of photography is wonderful despite the loss of a limb. He claims that with his artificial one he will be as good as ever. Visiting PSAers are urged to drop in and visit with Pops.

Dinner at Arnaud's with the charming Phyllis Moore, Portrait Portfolio commentator. Interesting photographic personalities, Phyllis and Grace (now married to Howard Kirby of Eastman Kodak and living in Pittsford, N. Y.) were daughters of New Orleans' famed photographer, the late C. Bennett Moore. Both girls went on to earn the P. A. of A's coveted degree, Master of Photography. Now, Phyllis is training her daughter to do likewise.

A detour brought me unexpectedly into Lake Charles, La., so I decided to say hello to William G. McClanahan. Mac is doing a bang-up job for the Recorded Lecture Programs, so this was a good opportunity to tell him personally. He should also be proud of his very fine camera store, one of the best I have seen outside large metropolitan cities. While gabbing with Mac, A. J. Rybicki, whom I had met last year, dropped in to make it a trio.

Beaumont, Texas, next stop to see L. E. Stagg, Jr., who is so active in PSA endeavors. He, too, is studying the possibilities of forming a camera club council in Texas.

A highlight of my stay in Houston was the visit to Paul Linwood Gitting's new color studio and lab. It would put the New York boys to shame!

In Dallas it was dinner with Hene Carpenter. With mother and father such active photographers, I hope they will be able to get some really fine portraits of their two truly photogenic blonde daughters.

A pleasant surprise at my Dallas lecture was the appearance of Russell Meyers, a member of my portfolio, who drove 266 miles from San Angelo to be present.

Next social call was on Joe Kennedy in Tulsa. A deserter from black and white ranks, Joe apparently is trying to rival Gittings but only in an amateur way. Boy, what a set-up he has and work to rival it. Another member of my portfolio, Tom Uzzell of Stillwater and his son-in-law, just bitten by the photographic bug, also dropped around and we four had a pleasant dinner. The Kennedys are gracious hosts and I hope to return to Tulsa soon again.

Driving through Bartlesville, Okla., the next day, I decided to drop into the Phillips Petroleum offices to see if Frank Heller was in town. Luckily for me, he had returned from New York the night before, so I was treated to an interesting and instructive three hours' visit. We went to his home, met his charming wife, looked at many of Frank's newer prints (winners, I hope) and had a chance to marvel at his pint-size dark room.

Ever hear of Neodesha, Kansas? I never did before I received a letter from this year old club asking me to speak there. Get a big map and you will find it 13 miles north of Independence (not Harry's home), a town housing less than five thousand souls. How they did it, I'll never know but they managed to sell 140 tickets to my lecture at one dollar each! Maybe the large city clubs who complain that they can't afford NLP fees ought to write the Neodesha CC to find out how they did it.



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CONTAX

MADE IN WEST GERMANY



This article is being completed just after I finished speaking before the Topeka CC this Sunday afternoon. Never heard of a club meeting on this day but individual locations govern the solving of individual problems. The turn-out was fine, up to expectations, and I was pleased that one of the country's outstanding professional portraitists, Tony Wichers, M.Photo., was present.

Last year, when on a coast-to-coast lecture tour, my Jaguar sedan drew more comments than my program. This time, my little English "Rover" is doing just as efficient a job without any fuss and fury.

—MAURICE H. LOUIS, APSA

BOOK REVIEWS

The books reviewed in these columns may be ordered from your regular bookseller, your photo dealer, or direct from the publishers.

Graphic Graflex Photography, Willard D. Morgan, Henry M. Lester and 18 others. 432 pp, illus. 10th Edition. Morgan & Lester, 101 Park Ave., New York 17, N. Y. \$6.00

The list of authors of this authoritative book on the larger camera is like a Who's Who of PSA. Each is a specialist and confines his chapter to his specialty.

Most of the book is photography with any camera. The last chapter is devoted to equipment. In the others there is meat and froth. You can delve into the scientific backgrounds of photo subjects, or you can skim over the froth and get simple instructions for specific things. By no means a book solely for the press photog it runs the range from theory to babies and nature subjects, from lenses to the darkroom. It is an improvement over the earlier editions.

Successful Photography, by Andreas Feininger. 250 pp, illus. Prentice-Hall, Inc., 70 Fifth Ave., New York 11, N.Y.

There is a great deal of "how to" in this book. Many headings say just that. For the novice who wants an easy grounding in some of the whys and the hows, this book is a good starter. We particularly like some of the charts that help you visualize the variables in photography. If you don't speak the language yet, the first part offers the queer names we use in an easy fashion. The second part gets a bit more complicated as we go into the tools of the trade. Then how to take a picture, how to develop, how to print. The section on what went wrong is broad. There is advanced work, too, and a large formulary.

A Guide to the Ikoflex, Kenneth S. Tydings, 128 pp, illus. Modern Camera Guide series, Greenberg, Publisher, 201 E. 57 St., New York 22, N. Y.

It is much easier to write a book on one camera than on all photography. Tydings has developed quite a technique on this, with part of the book containing detailed information about the subject camera, part of it general photography, some data on his lighting experiments and often some specialty that fits the camera or the accessories for it. For the new owner of an Ikoflex, yes.

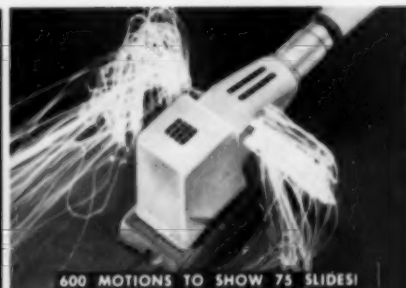
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First "Round-Up" In Hollywood July 18

A milestone in PSA history may well be the outcome of a meeting on April 9th at the home of Mel Phegley, Western Zone Director. A group of PSA members representing all divisions met to discuss ways of vitalizing the Society's services and value to members in the Southwest. The outgrowth of the discussion was a plan for quarterly "Roundup" meetings for PSA members only.

Plans call for a one-day program with meetings from 10 to 12 in the morning, members of each Division of PSA meeting separately, to demonstrate, lecture and answer questions on some particular phase of photography.

Then from 12 to 2 P.M. there will be a general get-together luncheon with a short discussion of plans for future meetings. Following this gathering one Division will present a program from 2 to 4 P.M. which will be of general interest to members of all divisions. Program features are outlined in the accompanying box.

There will be no registration fee or charge of any kind except for luncheon. Admission will be by your individual PSA Membership Card. Sunday, July 18th was selected as the date for the first PSA "Roundup", to be held at the Hollywood Roosevelt Hotel.

Rather astounding results poured in from a simple return postcard questionnaire mailed to 575 PSA members in Southern California; two weeks later 278 had replied

and of these 262 signified their intention to attend. Many wrote letters acclaiming this innovation. A few questioned what to do with the family if only PSA members can attend. The hotel is on Hollywood Boulevard and first run movie theaters abound. The family may attend the luncheon. Of course there is the family membership when both husband and wife are interested in photography.

The general program in the afternoon will feature three well known artists, one a conservative, one a middle-of-the-roader, and the last a modernist. Each man will present his own individual creative methods of expression. They will have a number of their works with them so that we can see, hear, and feel the power of their creative thinking. After discussing their own works they will criticize a select group of black and white and color pictures. This program will be full of ideas and of interest to all, regardless of your special photographic activities.

While planned especially for PSA members from Southern California, all PSA members are welcome to attend. If your business or perhaps your vacation brings you to Hollywood on July 18th drop a line to Mel Phegley and advise him you will attend and especially indicate how many will attend the luncheon. This is a hang-up opportunity to meet your old PSA friends—and make new ones.—W. F. KELLEY

1954 Exhibition Print Award

Again this year the Pictorial Division will present the second of three annual Exhibition Print Awards at the Convention Banquet. These awards of \$100 in cash, gift of an anonymous donor, will be presented to the exhibitor who has shown the largest number of new prints in International Salons during the period July 1, 1953 to June 30, 1954.

To qualify for this award, exhibitors should submit a complete record of each print, indicating where it has been accepted during the year from July 1, 1953 to June 30, 1954. This summary should be prepared in duplicate, one copy being sent to Ray Miess, APSA, Chairman of the PD, and one copy to C. A. Yarrington, APSA, Director of the Who's Who listing.

Only new prints are eligible—prints which have not been exhibited in an International Salon prior to July 1, 1953. The date of the opening of the Salon is the date governing eligibility of prints for this award. International Salons eligible are Black and White Pictorial Salons only—prints exhibited in regional or limited shows, in nature or scientific salons, or color print acceptances, are not eligible for this award.

Summaries should be in the hands of the above Committee on or before September 1, 1954.

George Eastman stamp

A new three-cent postage stamp bearing the portrait of George Eastman and honoring the centennial of his birth will be issued on his natal day, July 12. It will be one of the "Famous Americans" series. Details of first day sales and cachet are not available at this time.

PSA "ROUND-UP"

Sunday, July 18th, 1954
Hollywood Roosevelt Hotel
7000 Hollywood Blvd.
Hollywood, Calif.

TENTATIVE PROGRAM

Morning Programs

10 A.M. to 12 Noon

Pictorial Division:

"Pictorial Glamour Photography"

Fred Archer, Hon. FPSA

Color Division:

"Creative Color Photography"

Lynn Fayman, APSA

Stereo Division:

"Practical Use of Hypo-Stereo and Hyper-Stereo"

Thomas C. Thomas

Nature Division:

"A Traveller Looks at Nature"

Irma Louise Carter

Technical Division:

"Practical Uses of Electronic Flash"

Motion Picture Division:

"Taking Stock Film"

Guy Haselton

"The Latest Information on

Kodachrome"

Ray Grant

Photo-Journalism Division:

"Bull Session"

Otto Rothschild

(A question and answer period will follow all programs.)

LUNCHEON

Blossom Room

Hollywood Roosevelt Hotel
(\$2.50, including tax and tip)

Afternoon Program

2 to 4 P.M.

Blossom Room

"Why I Work This Way"

Conservative, Middle-of-the-Road, and Modernist Artists will each present ideas followed by criticism of a select group of Black and White and Color pictures.

Send your reservations for the programs and the luncheon to Mel Phegley, 320 W. Riverdale, Glendale 4, Calif.

Harkness gets plaque

Norris Harkness, APSA, was preparing to go on stage at the annual Tops in Photography show of the Metropolitan (NY) CCC to introduce Aubrey Bodine, the speaker of the evening, when he was shoved out on the stage ahead of time to be awarded a special plaque in recognition of his long record of service to MCCC. The last line of the inscription reads "He never said No to the Council." Seems like he never said no to PSA, either.

Pros to meet

The 63rd Annual Convention and Trade Show of the Photographers Association of America will be held at the Conrad Hilton Hotel in Chicago Aug. 30 through Sept. 3.



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one precision enlarger
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Overseas News

Photography In Hong Kong—1953

By Francis Wu, FPSA, FRPS

Hong Kong photographers were more pictures conscious in 1953 than they were in previous years. International salons all over the world seemed to be the major attraction to Hong Kong photographers. The number of salon exhibitors increased and print quality improved considerably. Sizes of prints also reached a larger dimension.

Print quality produced by Hong Kong photographers can be said to have reached a very high standard. There appeared spotless prints on glossy paper and blue tones which were never done formerly. This is probably due to the influence of the "Detroit Big Blue and Glossy Group" whose huge prints were exhibited in the Hong Kong International Salon.

Medal winners

Hong Kong proved to be an outstanding locality for winning medals and awards from International Salons. Mr. Yu Chiu Cheung alone claims to have captured more than fifteen gold, silver, and bronze medals, as well as certificates and honors in one year while Kan Hing Fook, Daisy Wu, T. K. Lau, Poon Yet Pore, S. F. Dan, Lai Yat Fung, Leung Nun Yan and a few others won many awards. Salon acceptances were also high.

Eighth International Salon

The Hong Kong Photographic Society sponsored their Eighth International Salon, a big event in Hong Kong, which was officially opened by His Excellency the Officer Administering the Government the Hon. R. B. Black, C.M.G., O.B.E., at St. John's Cathedral Hall. More than 232 prints were on exhibit which were selected from 1,272 prints submitted by 352 entrants from 26 countries. Hong Kong dominated the exhibition with 89 of its 364 prints submitted on exhibition, while the United States had the second largest contribution with 57 prints selected out of 183. Only one print each was picked from Brazil, Greece, Yugoslavia, the Netherlands, New Zealand, South Africa and Sweden.

Competitions

The Kung Sheung Daily Press (A Chinese Newspaper) sponsored a monthly photographic competition which ran for the last twelve months. Judges were selected from the salon exhibitors. There were two open classes—the amateur section and the school children's section, and many school children were encouraged to take photography more seriously to try for a prize.

The Hong Kong and Kowloon Photographic Merchants' Association sponsored their second Annual Photographic Competition. The agents and dealers of photographic supplies supported the competition by donating elaborate prizes.

Photographic books and magazines

A few more photographic books written in Chinese were published, in addition to the monthly journals the "Photo Digest", the (See Hongkong, p. 45)

PSA Membership Accessories



PSA-ZIPPO LIGHTER

A distinctive lighter of excellent quality, engraved with PSA emblem in blue enamel.

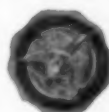
Brushed chrome

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Sterling silver \$18.50

You can have your signature engraved on the back by the manufacturer for \$1. Instructions for ordering engraving are included with each lighter. You can get the PSA lighter only from PSA!

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TIE CHAIN



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An embroidered pocket, sweater or shoulder patch, like decal but without the word "Member", in bright colors, about 4" diameter.

\$1.75

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2005 Walnut St., Philadelphia 3, Pa.

Seems like we got us a slight mess of trouble. Somebody objected that there are no beginners in PSA, we're all a bunch of experts! Further said that such a title was an insult.

Well, I don't know, but when a fellow writes a letter to an editor and says, "What is a filter and how do you use it?", why I wouldn't exactly rate that fellow as an expert, unless you subscribe to the theory that an expert is a fellow who knows nothing and brags about it.

One of those psychology fellows pointed out something else. He said that if we call it a beginners page, why none of the beginners will read it, only the experts, and since they already know more than any writer, maybe you should forget the whole thing and go fishing.

So now we got us a problem. We got to find us a new name for this page. And the boss didn't give me much time to find it. You better find a new name before August he says, or I'll fire you. Well, I thought some of calling it Ye Olde Expert's Corner so all the beginners would read it, but then I figured the guys what know would up and say, "Look, the old windbag is braggin' agin." Then I thought I might call her "Fact or Fancy" because in photography, sometimes it seems like what is one man's fact is another man's fancy.

Then I got to thinking real sharp about it, and I said, well now, why don't I let my seven readers pick out a name for it. So if you fellows and girls will think up a name for this here page and send it along to me, I'll think up some kind of a prize for the one who comes up with the best one. Me and the Editor will pick it. Send 'em to me, A. Waterhaus Stopp, PSA Journal, 29 Leonard St., Stamford, Conn.

Now I told you last month that I'm going to leave the darkroom and move outdoors this month. Thought at first I might tackle filters, but there is a lot more to outdoor shooting than filters. Some mighty simple things, that people often forget.

Right now, where I live, the trees are starting to bud and some of them are blooming. Makes you want to grab a camera. But if you stop and figure awhile, just a bloom isn't necessarily a good picture. What I mean is, a sea of colorful blossoms are real pretty to the eye, but unless you give a lot of thought to it, a picture is going to be rather washed out. I've been looking at some spring pictures and that's what I find. I can see that the scenes must have been beautiful, but the camera didn't get it. In one there is just a spike against the sky. In another the background is just fuzzy enough to be very distracting. In another the camera moved violently during exposure. In another, taken in deep woods, the bloom was as dark as the background.

You need not only eyes, you also need a mind to make the eyes see.

Too often the eye sees only the central object, doesn't see beyond to the blobs in the background that will ruin the picture. Too often it sees the single branch of faultless blooms without realizing the branch will have no visible means of support in the picture, or else the support will horribly unbalance the scene.

First thing I'd do is to use a tripod. Not just to hold the camera steady, but to make me look at the scene and study it. Is this angle I've chosen the one best? Should I be lower, or higher? What will the background be like? Am I close enough?

Now let's give that last one a little more thought. Am I close enough? Most pictures are made from too great a distance. They include too many elements. The best composition is the simplest. The most forceful story-telling is the simplest. Therefore shouldn't we usually strive for the simplest picture? We can usually achieve that by moving in close so we cut out all the elements which do not contribute to either composition or story telling. When we move in close we also get a larger image of the principal subject. That means added emphasis for the principal subject and the elimination of emphasis on those objects moved outside the picture area, and the reduction of emphasis on most other objects still within the area. That's all to the good.

Cameras using multiple lenses can get closer by using a longer focal length of lens, but those of us who have only a single lens must just move the camera close enough.

I have noticed an oddity. This may be peculiar to the one camera club where I've noticed it, but in the color competitions, those who shoot color with a twin lens reflex always seem to shoot film-filling close-ups, whereas those with 35mm cameras always work farther away. I think it is because the smaller camera has a finder in which the scene is seen in reduced size and there is also a tendency to overcompensate for parallax and cropping. The larger camera has a full sized finder (the ground glass) and sharp focus can actually be seen. This gives a feeling of confidence to the photographer. The 35mm user can have just as much confidence in his equipment with study.

Now working in close means less depth, a smaller stop to compensate, longer exposure to compensate for that and it all adds up to a tripod to compensate for the camera shake from longer exposures!

Some people think a tripod is a lot of trouble. Maybe it is. But it is also a good way to make good pictures. (You may be surprised at the increased sharpness of your pictures when you use a tripod!)

But to get back to the blossoms . . . or to broaden it a little, to flowers of all sorts. Watch the background! it can ruin an otherwise good shot. It is perfectly legitimate to take steps to remove distracting background images that will be out of focus, over-exposed, etc. You can remove them by blocking the background with an inserted background material of colored or gray paper, cloth or other material. But did you ever think of this? In a cross-lighted shot you can tone down the background by throwing a shadow on it. Since flowers are often much more beautiful when cross-lighted, it should not be much of a problem to have someone stand in such a way that his shadow will serve as a tone control, or hold an open newspaper for the same purpose.

So far there has been no thought of your film. Most of what has gone before applies to both b&w and color. Now we'll just add the thought that shooting close-ups of blooms in color is easier from the standpoint of composition, harder because of the low film speed and need for longer exposures. If your exposures do run quite long, watch for wind movements. Maybe you can shield the plant, if it is on the ground, from the breezes, but up on a tree, you'll just have to wait for a really quiet moment.

With color, you can hide the background with colored paper or card, working low down, that is. But you must also watch out for reflected light from nearby areas that throws the wrong color of light on the subject. Conversely, if you want a glow of a foreign color on a blossom, you can throw it in there with reflected light from a piece of colored material.

We've wandered just a little afield in discussing simplicity. But that's because Old Man Stopp doesn't like to leave threads dangling. Open up a subject, then follow the byways, I always say, one of them might be doggoned interesting. And if you think flower and blossom pictures aren't interesting, except pictures of the cherry blossoms in Washington, why then you've been wasting your time reading all this stuff down to here.



Dancing Cube

George Reidiger

Third, Class A, February I.C.P.C.



Desert Sands

Henry W. Ryffer

Second, Class B, February I.C.P.C.

Journal Workshop



How many times have you heard the judge say, "Too much distortion, caused by using a lens of too short a focal length," and another of your best loved slides went into the discard? This no longer need be the case, even though you can't afford that costly telephoto for your 35mm camera.

Why not adapt your large camera to take the smaller color film and take advantage of the longer focus lens—yes, even the longest telephoto. If you have a press camera with either the new universal back, the Graflex back, or the old Graflex back, a simple attachment can be made by mounting one of the various kinds of ground glass focusing, slide-over, bantam or 35mm adapters on a board cut to fit the opening in your camera's back.

The one I have been using for many years was originally adapted from the Miniature Kodachrome Adapter for the Recomar Camera to use in the Graflex panel on my 4x5 Graphic View Camera. When the Graflex Back came along I simply shaved off a bit to make it fit the new opening and I find it works fine.

If it is not possible to find one of the old Recomar Adapters, the Kodak 35mm Film adapter for the Eastman Enlarger, I feel sure, could be used.

The panel that I have been using, onto which the slide-over adapter is mounted, is made of half-inch seasoned walnut 6 $\frac{3}{8}$ " x 4 $\frac{1}{4}$ " with a lip 3/16" by 1/2" cut on two sides for the retaining catches to hold it to the camera. The half-inch thickness was used in order to hold the six wood screws used to attach the adapter to the panel. A metal sheet the same size and 3/16" thick, using metal screws or small bolts, would no doubt do the job as well.

A snug fit seems to take care of the light-tightness. I have never been bothered with any light leaking and I have used this set-up under all sorts of conditions and light.

There are other advantages to recommend this adaptation, in addition to the use of the long lenses. Extreme close-ups are easy with the ground glass focusing. Magnification with the lens is also possible. It also allows the use of the internally synced shutter of the larger camera for flash. And, you have the use of the smaller color film when you do not want to carry an extra 35mm camera along. All of these make this home-made adapter a very valuable addition to the large camera case. —HERMANN POSTLETHWAITE

PLEASE, MR. EXHIBITOR . . .

★ HELP US TO TAKE CARE OF YOUR SALON PRINTS—FORWARD ENTRIES IN PLYWOOD-TYPE BOX, WITH SLIDING LID.

★ PAPER-WRAPPED PARCELS ENDANGER SAFE RETURN OF PRINTS.

★ REMEMBER: VERY THICK MOUNTS CANNOT BE SHOWN UNDER GLASS.

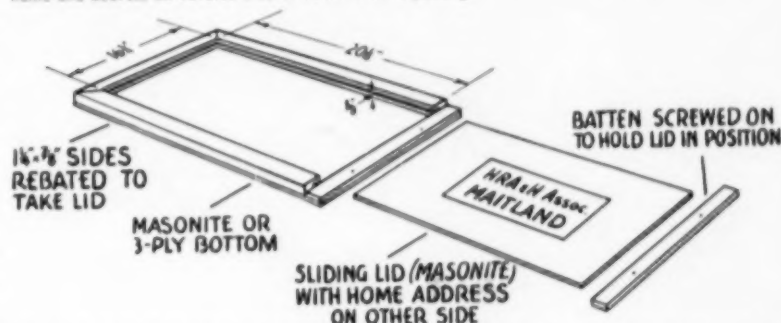
The following diagram shows a simple and efficient box which anyone can make.

Purchase the top and bottom cut to size required, and the strips of softwood for the sides and bottom end ready rebated to take the sliding lid. Cut the top end of box as shown.

Allow inside measurements to be 16 $\frac{1}{2}$ " by 20 $\frac{1}{2}$ ".

Allow $\frac{1}{2}$ " of an inch space between lid and bottom. This will take six average thickness mounts. No packing is needed. Whatever type of box you make, PLEASE USE AS FEW SCREWS AS POSSIBLE ON THE LID. Two brass screws will hold this lid in place perfectly. A masonite lid is definitely better than plywood, as the latter may spring out of grooves under pressure.

Paste the address label supplied with the entry form to the lid for posting. Stencil or paint your name and address on reverse side of lid for return posting.



It would seem that salons everywhere have the same troubles. This is a reproduction of an appeal by an Australian Salon for better packing, as published in the Australasian Photo-Review, Keast Burke, APSA, Editor.

PersonAlities

By Robert J. Goldman

43 Plymouth Rd., Great Neck, L. I., N. Y.

Alice and Wes Stark (Toronto, Can.) are planning to go to Hawaii in July on a Thru the Lens Tour, Alice as the group leader. —Maurice Louis (New York City), on tour, reports the following from Marietta, Ohio, where he was stopping at the Hotel Lafayette—"This hotel is run and owned by a PSA'er, nuts over photography. Darkroom on the first floor with appropriate sign."—Dana Kepner (Denver, Col.) and his wife recently went on a 5-week trip to Germany to visit their daughter.—Cupid strikes again in PSA—Roger Naser (Chicago, Ill.) and Evelyn Rasch.—On Feb. 14th, the Channel City CC of Santa Barbara, Cal., were hosts to the S4C for their monthly Black and White Print Competition. The judges were Elmer Lew (Fresno), William Rowland (Bakersfield), and Norman Brown (Arroyo Grande), who travelled 250 miles, 160 miles and 100 miles respectively to serve on the jury of selection.—For the information of those who have seen Alma Robert (Chicago, Ill.) moving around rather gingerly of late, it's because her granddaughter doesn't know her own strength—seems the 12-year-old's enthusiastic affection resulted in a couple of cracked ribs for Alma.—The Howard Hartmans (Chicago, Ill.) have

been cashing in on their field trips. The State of Wisconsin has purchased two of Helen's prints and four of Howard's. I understand that if you want to get a rise out of Stella Jenks (Chicago), just ask her where the Esquire Restaurant is.

Directory errors

There are a few more Directory errors, few of them of a nature to warrant reprinting in the New Member list.

In preparing the geographical index we inadvertently overlooked the name of Ledger W. Milhous in Nome. Mark him on D68, under Alaska.

The name of Al DeLardi was misplaced one notch in the listing.

We misspelled (the greatest editorial sin) the name of Gladys Bowen. It should have been Gwladys.

Glenn Matthews points out some errors in the front of the Directory. We put an extra "I" in the name of Dr. Loyd A. Jones, even though we knew he spelled it with the single I. An extra "n" was added to Mr. Charles F. Hutchison's name in the Fellows list. The list of Journal Awards was all wrong and Glenn has furnished the correct list. In 1949 it was John I. Crabtree; 1950 Edward B. Noel and Paul B. Davis; 1951 Dr. Loyd A. Jones and 1952 Mr. Richard W. Henn. In the latter two we had confused the year the Award was made and the year for which it was earned.

If you detect errors in your own or a friend's listing, will you advise either Headquarters or the Editorial Office?



1



2



3

The average amateur photographer, infrequent portraitist that he is, rarely realizes the true importance backgrounds play in his work.

Failure to make many portraits results in the photographer's inability to visualize the effect of his lighting the subject in relationship to the background. Until he is able to look through his model, not merely at it, he will be unable to conquer this very apparent short-coming. There is no short cut to this proficiency . . . it requires plenty of practice.

In this series, Hans Kaden, FPSA, FRPS, of Dumont, N. J., internationally known teacher, writer, judge and exhibitor, clearly illustrates why so much stress is placed on backgrounds. When they are properly handled, highly desirable perspective is introduced into the portrait. The beginner will soon learn to avoid backgrounds which are too emphatic and over-power the subject, as well as recognizing and eliminating mergers and extraneous matter in backgrounds.

In making the portraits to accompany this series, Mr. Kaden used only small, amateur equipment, while his daughter, Ingeborg, served as his model.

1. Conventional 45° lighting was used to illuminate brunette-haired subject. She was posed against a dark green window shade, not lighted. It is readily noted that there is little separation between the model and the background, thus eliminating a feeling of perspective.

2. A light has been added to illuminate the background, while another has been used to lighten and liven the hair. Improvement over #1 is quite apparent.

3. In this pose, Ingeborg has changed to lighter colored attire which seems to be more in keeping with her age and character. Posed against a light gray wall, which has not been illuminated, the subject has been placed far enough away from it so the background is revealed as dark. Although hair has been lighted from overhead, some mergers and too much contrast make this a not too desirable portrait.

4. Illuminating the background and removal of the hair light fails to reveal improvement in this pose. The light sweater shown against a lighter background introduces a muddy tone.

5. A new approach is attempted. Subject changes her hair-do and attire. Ingeborg is posed in a different position and a less dramatic type of lighting is used.

While improvement is noted, there is too much contrast between the illuminated light background and the dark dress. Main light is not high enough which is revealed by lack of shadow under nose. While no hair light was used, there is a pleasing quality to the hair.

6. In this final print, the subject has switched to lighter attire. Main light has been elevated and Ingeborg has turned her

(Continued on next page)



4



5



6

face more into the camera. Background tone is now darker than the dress but lighter than the face. Expression is relaxed and animated. The result is a natural, pleasing portrait of an attractive young lady . . . a straight, unretouched photograph well within the reach of the average amateur with small equipment.

EQUIPMENT USED: 2 1/4" x 3 1/4" Speed Graphic. Exposure 1/10 sec. @ f:8. Kodak XX cut film time-temp developed in Microdol. Printed in Omega enlarger on Velour Black paper.

Main light was a Golde 500-watt spotlight and fill-in a 500-watt diffused T-20. When used, hair and background lights were 500-watt T-20's in small reflectors.

PORTRAIT PROBLEMS? Apparently PSA members have few of these or the Society is providing adequate instructional facilities. Since an offer was made in the January Journal to assist PSAers with their portrait problems, only a handful of prints have been received. If you need assistance, write Maurice H. Louis, APSA, 333 West 56th St., New York 19, N. Y.

CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS
392 Hope St., Glenbrook, Conn.

Comes now the time of year when the sound and the fury of annual contests, exhibitions and awards have died down and most camera clubs sink into a state of inactivity for the Summer months. We say most clubs, because there are some that continue alive and active, with most activities carrying on through to Fall.

But whether active or not, there's plenty of work for the officers to do. For club officers and members who hail the wind-up of a club season as a signal for a Rip Van Winkle-ish sort of Summer hibernation are on the wrong beam. As Cap'n Henry of Show Boat fame was wont to observe, "It's only the beginning, folks!"

The newly-elected officers of any camera club will prove themselves to be smart lads indeed if they will begin their new season planning the minute that the annual dinner and installation of officers is ended. If they begin pitching immediately, they'll be better able to line up the best speakers, the most sought-after judges, and the most attractive program material.

Then too, traveling print and color-slide shows can be booked months in advance to assure a well filled schedule. PSA recorded lectures, for which there are sometimes long waiting lists, can be requested far enough ahead to be sure of obtaining the ones wanted on the dates they'll be needed.

Not only are there many advantages in having the club programs set up well in advance, such long range planning actually makes things easier for the officers. More peace of mind, more opportunity for relaxation during the season—those are the rewards to be expected and looked forward to if the greater part of the task has been done early in the season.

As for the members, they have a job, too.



The envelope with the fascinating stamps contained this dramatic picture. Chan Chung Ho, PSAer of Hong Kong, captured in one picture the whole story of the Kowloon fire, with refugees' shacks going up in flames, their struggle to rescue their pitifully few possessions, a feeling of urgency, fight and flight.

Their not-so-difficult chore will be to support the officers in their efforts to provide the club with good programs. They should make a point of attending every meeting except for really good and sufficient reason. Nothing is more discouraging to the leaders of a club than to have a mere handful turn out to hear a fine speaker when they've moved heaven and earth to get him to appear. Naturally, the speaker is disappointed, too, and the word gets around among the brethren that the Dullfellows CC is a disinterested group—they don't turn out a crowd large enough to justify miles of travel and hours of time. You can guess how that report will affect the program chairman's chances of getting another speaker another time!

So, if you're an enthusiastic and conscientious member of your club (as indeed you should be), you will recognize that your regular support and attendance are the two factors that will enable your officers to build the club. Don't sit back and let George do it—remember, no matter what your name, you're George—all the way!



This is the Santa Barbara Portfolian Club which was organized in March, 1953 with a membership of six, now has 15. The Sponsor is Charles L. Wilson and contact be-

tween him and the club is by tape recording. Recently the club has taken over the activities of the monochrome print division of the Santa Barbara International Exhibition of Nature Photography held each October.

Left to right: George Dudley, Clinton B. Jouett, Maurice Shook (on floor), Russ Ekestrom, Colin Clare and Ed Campbell (standing), Francis Brabo (on floor), Jimmy Johnston, Robert Castro and, Joseph Rondo seated and Luther Ause on floor.

The PSA Traveler



California Winter, a scene little thought to be representative of California. Made from the edge of one of our busiest highways, #99, where it passes through the mountains between Los Angeles and Bakersfield near the town of Gorman. Made at 7 A.M. on a cold winter morning a day or so after a heavy snowfall. This area is good picture material except in midsummer when it gets quite warm. At any time of year, early morning or late afternoon is best for pictorial treatment.

IRMA LOUISE CARTER

Mr., Mrs., Miss PSA Still To Be Found Are You In The 1954 Contest Yet?

The 1954 Mr. PSA Contest is very definitely under way. It started last year right after the Convention. Scores are being kept at Headquarters and some lucky individual is going to get a free trip to the Convention in Chicago as a guest of PSA. It could be you.

You have until Sept. 1 to sign up your new members. We can't tell you how many you will have to sign to win the title and the trophy which Spee Wright is putting up for the winner. We won't know until after Sept. 1 when the finals are in. But we can tell you this. Those names in the box are the leaders and there isn't a single one of them at this stage of the game that can't be beat! A couple of them are making a real drive to get new members from among their club friends, others are writing far and wide to get all their photographer acquaintances under the PSA banner. But even if you live in a small town you have a chance. Just go over your list of friends and sign them up 100%. You're doing them a favor when you open up to them all the facilities of PSA individual membership. And you don't want to forget our new policy . . . every member get a member, but get the *right* member. The new Member's Manual is a good selling tool, it shows just what a member can get for his ten dollar investment, take it with you when you start your own Mr. PSA campaign.

Each month from now on we'll be printing the names of the leaders. Your name can be among them, might even climb to the top. But you want to start now. How about signing up your favorite dealer as a start?

Photo-Journalism News

It looks like it is going to be a lively Convention, come October and Chicago. And PJ is going to be in there with both barrels loaded. Naturally, at this early date we can't list exactly the details of the PJ program, but Vice-Chairman Bob Garland has come up with some program ideas that sound like just what is needed to make things hum.

There is room in the program even for you stay-at-homes. Two rooms, in fact. As a part of the PSA Salon we want a real PJ entry, with all members participating, not the invitational salon we have had some years. So we have an assignment for you.

To conform to the hanging conditions of the rest of the Salon, this section will consist of prints of any size, mounted on regular 16x20 salon boards for vertical hanging. Up to four prints can be submitted and we'll tell you later where to send them and the closing date. Your entry, as we said, can consist of up to four prints, but each one must stand alone. The assignment is for "picture reporting illustrations." The picture must tell its complete story and not need captions. This is a much tougher assignment than most PJ members realize. Incidentally, there has been some discussion of permitting a sequence on this subject,

Contest Leaders, May 4, 1954

J. Elwood Armstrong, APSA
George O. Baer
Raymond Caron, FPSA
Stuart Chambers, Hon. PSA, APSA
Mrs. Margaret Conneely
Lyall Cross, APSA
Boris Dobro, FPSA
L. B. Dunnigan, APSA
Larry D. Hanson, APSA
Julian E. Hiatt, APSA
George R. Hoxie, APSA
Gere Krusz
Maurice H. Louis, APSA
Herbert A. MacDonald, APSA
Richard O. Malcolmson
Walter E. Parker, APSA
Charles Rosher, FPSA
Hy Seildridge, APSA
Dr. Carroll Turner, FPSA
Mrs. Therese Whiteside

but the pictures of the sequence must be on the one mount. If this is to be permitted, we'll try to let you know next month.

Then we have another assignment. This is for a portfolio. Each entry would consist of six pictures laid out as a double spread on mat board, with captions not to exceed 20 words for each picture. This will not hang in the Salon unless there are enough really outstanding entries to make a full panel. More important, the best entries will be used to make up a portfolio, the first PJ Portfolio, which will be circulated among those who enter this competition. The comments for the first circuit will be those of the judges. If the idea catches on, and you PJ members want it, we will add an assignment for the second round and keep 'em rolling. (In case you don't understand the portfolio system, a group of six is circulated to a reasonably sized group and everybody makes comments and suggestions for the benefit of all. Members are scrambled from Johnny Newcome to Pete Ace so all get some good out of it. A Commentator oversees the whole job.)

Understand, this is still in the idea stage, the circulating portfolio that is, and if there are enough entries, and also enough interest in the portfolio idea, we may start a dozen of them.

To get back to the assignment for the spread. Here is a subject that is common to all of us, yet has many ramifications—The Family Wash. You can get real scientific, real documentary, real humorous or real excited about the subject. It will be judged by a panel before the Convention opens, and the winners will be discussed by some of the judges at a PJ session during the Convention.

So there are two assignments for pix. But tarry a while . . . there will be more to the program than print competitions. To be truthful, some of this is still tentative, but it will give you a sample of what to expect.

Many of our sessions will be held jointly with other Divisions. With TD we plan a session on fast processing. With ND one on how Life covers nature subjects.

Change of Address

If you are moving be sure to advise Headquarters, giving both old and new addresses. Do not notify the printer or the editorial office. Your envelopes are addressed at HQ each month and all your records are kept there.

If you have a temporary change of address, or a vacation home, deposit enough money with your regular postmaster for him to forward all your magazines. It takes one or two months to effect a change of address and you don't want to miss a single issue of your PSA Journal.

So there you are . . . two assignments, one for single pix telling a complete story, the other for a set of six in a double spread layout on the family wash, plus a promise of some good things to whet your appetite for the Convention.

1954 PSA Convention October 5-9 Drake Hotel, Chicago

PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary.

- No. 11. Prints I'd Never Send To A Salon, by George R. Hoxie, APSA.
- No. 10. Elements of Color Composition, by Bernard G. Silberstein, FPSA.
- No. 9. My Camera In Search Of A Subject, by Fred Archer, Hon. FPSA.
- No. 8. Let's Take Nature Pictures, by Ruth Sage, APSA.
- No. 7. Abstractions, by Sewell Penslee Wright, APSA.
- No. 6. Comments on 100 Prints from the PSA Permanent Print Collection, by J. Elwood Armstrong, FPSA.
- No. 5. New Prints for Old by Barbara Green, FPSA.
- No. 4. Still Life by Anne Pilger Dewey, Hon. PSA, APSA.
- No. 3. Outdoor Photography by D. Ward Pease, FPSA.
- No. 2. Commentary on Recognized Salon Prints by Morris Gurrie, APSA.
- No. 1. An Analysis of Recognized Salon Prints by Ragnar Hedenvall, FPSA.

A deposit of \$25.00 should accompany an order. A service charge is made for each Lecture. For clubs which are members of PSA the service charge is \$5. The service charge will be deducted from your deposit when the lecture is returned. Clubs or groups not members of PSA will be quoted prices on request.

Every Member Get A Member—But Get The RIGHT Member!

Look over this list of new members and new clubs . . . any friends among them? Give them a hand getting started right in PSA. Make sure they know all the services now available (and make sure you know them all) so they won't miss any of the benefits of being a PSAer. You might also take a look around and see a friend you could sponsor . . . if you find enough of them you might even be Mr. PSA of 1954.

AARONSON, Alfred I. 3729 S. Hanover St., Baltimore 28, Md. 4'54 CP

A. Aubrey Bodine
ALBRIGHT, L. S. 177 R. Prichard Pl., Fort Knox, Ky. 4'54 C
C. W. Getzenander
ANDERSON, Mrs. Alice, 1507 Ada St., Berkeley 3, Calif. 4'54 CNP

Estelle Marker
ANDERSON, Earl G. 731 E. Harvard Rd., Burbank, Calif. 4'54 P
Fred W. Archer
ANDERSON, Frank A. 1255 85th St., Brooklyn 28, N. Y. 4'54 CM
L. Vincent L. Stibler
ANNEGARN, F. J. 61 Amstelveenseweg, Amsterdam-Z. Holland 4'54 CP

M. C.
ARMSTRONG, Dr. H. K. B. 114 Edinburgh House, Hong Kong 4'54 MP

Dr. Ernest To
BACON, William A. P. O. Box 19, Jackson, Miss. 4'54 P

C. Jerry Derbes
BALDWIN, George Neil, 1002 Union St., The Dalles, Ore. 4'54 C

Ray C. McGuire
BALDWIN, Neil, 6857 N. E. Stanton, Portland 13, Ore. 4'54 C

C. W. Getzenander
BEIGEL, Miss Ghela, 3004 16th St., Rm. 312, San Francisco 3, Calif. 4'54 C

Robert S. Riley
BERRY, Ralph W. Shell Oil Co., Reproduction Dept., 1845 Sherman, Denver, Colo. 4'54 CJPT
E. L. Klingemann
BESANCON, L. A. Victor C. 435 Knollwood Dr., Falls Church, Va. 4'54 S

George O. Baer
BLAKEMAN, Morris E. 20 W. Goodell Ave., Ecorse 29, Mich. 4'54 MP

Lyall F. Cross
BLEND, Gordon B. 37 W. Como Ave., Columbus 2, O. 4'54 CP

A. Millard Armstrong
BOGDAN, Jerry W. 722 Chalfonte Place, Cincinnati 29, O. 2'54 C

Bernard G. Silberstein
BONALS, Rafael, Santa Maria La Redonda 83, Mexico D. F., 1. Mex. 4'54 P

Mario Sabate
BOSHES, Dr. Louis D. 55 E. Washington St., Chicago 2, Ill. 4'54 C

Shirley Stone
BREWER, Mr. & Mrs. F. Thrall, 19 Richmond Ave., La Grange Pk., Ill. 4'54 CNP

Lenore Bliss Hayes
BURRELL, Harold, P. O. Box 398, Blantyre, Nyassaland, Central Africa 4'54

M. C.
BUSH, Mrs. Emily H. 22 Leamington Rd., Brighton 35, Mass. 4'54 C

Lee A. Ellis
BYRNE, Joseph, 87-10 55th Ave., Elmhurst 73, N. Y. 4'54 CJPT

M. C.
CALIG, Harold, 1182 Beechwood Blvd., Pittsburgh 7, Pa. 4'54 CP

Jerome Veldenszer
CARDNO, John, 98 Don St., Woodside, Aberdeen, Scotland 4'54

M. C.
CARIELLO, Joseph A., 103 Summer St., Malden 48, Mass. 4'54 T

E. Francis MacNeill
CARRICK, R. Bruce, 1309 19th Ave., Spokane 41, Wash. 4'54 P

Otto Flannkuchen
CARROLL, Anthony W. 125 Bufington Rd., Syracuse 10, N. Y. 4'54 P

Alicia H. Parry

CHARLESTON, L. A. E. 0986984, Bldg. 81, Rm. 9, Fort Belvoir, Va. 4'54 CP

M. C.
CHONG, J. W. P. O. Box 135, Nigel, Transvaal, South Africa 4'54

Cecil King
COIL, B. R., Box 100, Miami, Ariz. 4'54 C

S. J. Rawley
DAILING, Vernon L., 2344 30th Ave. Ct., Moline, Ill. 4'54 CP

Clifford B. Paul
DAVENPORT, Goldie M. & Goldie's Pie Shop, Coffeyville, Kans. 4'54 P

M. C.
DE VILBISSE, Owen, 820 Glen Flora Ave., Waukegan, Ill. 4'54 S

George O. Baer
DINEEN, John P. 353 Harvard St., Cambridge 38, Mass. 4'54 CPT

F. 777 Club
DOMINGUEZ, Felix, Laguna Del Carmen 160-B, Mexico D. F., 1P, Mex. 4'54 P

Mario Sabate
ELVES, Bruce, P. O. Box 23, Kamack, Sask., Canada 4'54 P

Irvin Wilderman
ELZAY, B. E. P. O. Box 1164, Portland, Ore. 1'54 CJPT

Ed W. Wood
ESSINGTON, Miss Elisabeth, 5811 Dorchester Ave., Chicago 37, Ill. 4'54 C

H. J. Johnson
EVANS, Rev. James L., Mission House, Palampur, B. P., India 3'54 P

Dr. K. L. Kothary
EWIG, Irving M., 55 Linden Blvd., Brooklyn 26, N. Y. 4'54 T

Leonard Nass
FEIN, Robert, 45-20 48th Ave., Woodside 77, N. Y. 4'54 CMNJPT

George O. Baer
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In 3-D, It's Different

By Dr. Frank E. Rice, APSA

In the early 1800's, before photography, drawings in stereo pairs were made and observed in viewers. When cameras came, some of the first were cameras for taking pictures in 3-D. Many of the Brady Civil War pictures we see are singles out of a stereo pair.

By the time of the "gay 90's", when came the first great boom in 3-D, hand viewers were found in millions of parlors. And tens of millions of stereo views were turned out—pictures of everything from comics to world travel.

Realism was the word for it. People said: "It looks just like you are there" or the equivalent expression of the time.

And then something happened—perhaps several things. Mass production turned what was unique into the commonplace. Cheap pictures—many of them with no stereo quality at all flooded the market.

But perhaps most important of all was the advent of motion pictures. The realism of people and things actually moving on the screen displaced the realism of cardboard 3-D.

The realism race

Commercial stereo had a brief comeback in the 1920's. Somebody figured out a way to produce stereo either on a screen or in print by reproducing a picture as seen by one eye in red, and by the other in green. Superimposed and viewed through similarly colored spectacles, a single picture would register in three dimensions.

But this, the anaglyphic approach, did not go far. Although you looked through colored glasses, the picture came out in monochrome. And there were other drawbacks.

Soon color came to photographic film. The realism of seeing things in their natural hues, added to the realism of motion, and then sound, brought Hollywood to a peak, undisturbed until 1952.

Sound, motion, color, plus 3-D

Then, an upstart by the name of Oboler added the realism of 3-D to motion and color and sound, and had the nerve to try it on the public. The result caused a stir in Hollywood as nothing before.

History was in the making. And it still is. It has been a year since Oboler's *Bwana Devil* appeared. Already the stir has subsided to a mere quiver.

The picture producer who said the public would wear horse collars if necessary to see pictures in stereo, appears to have been wrong.

And time marches on! Lately someone remembered that we do not ordinarily go around looking at things through a window. Seeing things out of the "corners of our eyes" makes nearly as much of a contribution to realism as seeing with two eyes. Corner-of-the-eye peripheral vision could be brought into play to make pictures look more realistic by widening the screen. Thus came about Cinemascope and Cinemascope.

Where do they go from there in the realism race? It is there we will leave that phase of the subject to Hollywood and future historians. We will go back to the amateur photographer and his interests of today.

Amateur stereo—modern variety

Less than ten years ago the amateur had made available to him a small camera, inexpensive to operate, with which he could make pictures of his family and friends in color

and in three dimensions, and see them in all their realistic naturalness.

The hand viewer replaced the family album. How much more realistic can you get? You look into a hand viewer through lenses of about the same focal length as those with which the camera was equipped. You do view the scene exactly as though you were there.

The reaction has been terrific. Now such cameras are used by more than 100,000 people, including one by the name of Dwight Eisenhower.

In the late 1940's the amateur could buy a stereo projector and show his pictures to more friends. And it was in 1949 that a group of people in Chicago said—let's invite several hundred stereo shooters to send in four slides each, have them judged, put on a show and charge admission for the benefit of the Chicago Lighthouse for the Blind.

In 1950 Milwaukee added stereo to its "salon". In 1952 PSA formed a Stereo Division and included stereo in its annual exhibition.

So here we are being really serious about stereo photography.

Is it creative art?

It was with purpose that I have used the word "realism" so many times in this discussion. Realism is the essence of 3-D.

Photography is not yet accepted in all quarters as an art form. It has been criticized as being too literal—too real. If that is a valid criticism, stereo photography will have even greater difficulty in making a case for itself.

Some have suggested that stereo is more closely related to sculpture than to the graphic arts. "Sun Sculpture" is a term recently suggested. Future discussions may lead to some concrete conceptions in that direction. For the present, anyway, we consider ourselves very much in the photographic family.

Obliterating the literal

Photographers are told that to be creative we must eliminate the literal in our pictures. We are supposed "not to copy nature but to catch some of the reflections of eternal beauty". We are to photograph "not the thing, but the thought". We must "depart from reality". This reminds me of a story of the boy who said he liked to dream about girls better than to be with them. Those he dreamed about were so much cuter!

If departing from reality is really necessary for artistic expression, then stereo photography will never be art with a capital A! We can not use dodging, reticulation, paper negatives, or montage—we can not do very much hand coloring or masking. We cannot throw backgrounds out of focus, or use soft focus lenses. The stereo photographer is plagued with frozen motion, water that looks like jelly and silhouettes that look like cut-outs. He dare not have foreground objects too far from those in the background.

Emotions through realism

But we do have a few advantages.—For instance, in most photographic judging systems, *impact* is a quality that rates high in points. In that respect no other form of photography can compare with 3-D. We can produce impact with a wal-

(See 3-D, page 47)

An Eye for Pictures

By J. Ghislain Lootens, F.R.P.S.*

*This article is reprinted from *Metron News*, publication of the Metropolitan Camera Club Council, for June 1949 by special permission of Mrs. Lootens. Joe Lootens, for the benefit of those who did not know him, was an outstanding teacher of photography who died too young. He should have had years more to spread his message of beauty and transmit his skill in capturing it. We are happy to have this opportunity of bringing to our members Lootens On Basic Composition, as this might well be titled. Editor.

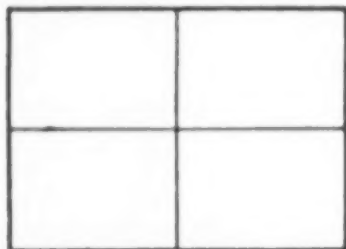
What Is Composition?

Composition is really no more than arranging the parts of a picture in a pleasing manner. Knowing that, we need not be worried by our high-browed friends. Another approach to composition is to remember, whenever we take a picture, that we must present it in the strongest way. To do that we must think, and thinking paves the road to success. In other words, composition is chiefly common sense.

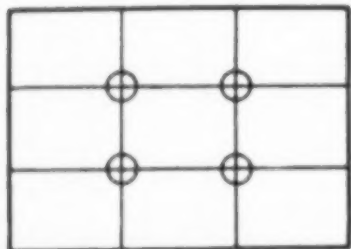
To make our pictures more pleasing, we may follow certain principles to gain certain effects. But these principles must not become rigid laws. They are only guides. After we have acquired some background, we know how far we may violate the rules and still have good pictures.

Division of Picture Space

Our first problem is, where shall we put things. A helpful rule: Never divide a picture in halves or quarters, as shown in Figure 1, but, rather, arrange it by thirds, as in Figure 2.

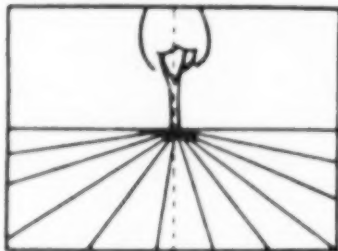


1. WRONG, never divide picture area into halves or quarters.



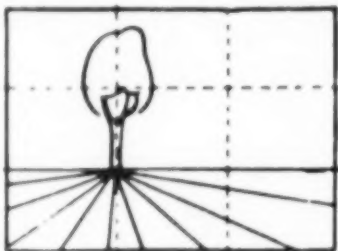
2. CORRECT, divide in thirds or fifths and put important objects on circles.

The reason for the rule is simple. One feature should dominate, since we can consider only one thing at a time. If we divide our space in halves, favoring neither one nor the other, our mind jumps from one half to the other. We are like the fellow on the fence, not sure which way he will jump.



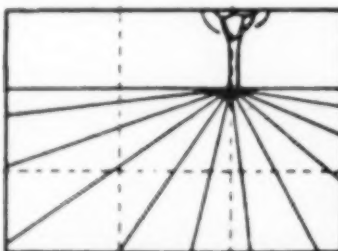
3. WRONG, horizon and tree divides in half, sky and earth of equal importance.

But if we divide the space into thirds, it is easy to let one part of the picture predominate.



4. GOOD, divided into thirds, sky area dominant.

For instance, in a scene we usually have earth and sky. If the skyline dividing the two is placed in the center, neither earth nor sky will predominate. So we must decide which is more important. Is it the heavens, with a graceful arrangement of clouds? Or is it a



5. GOOD, divided into thirds, foreground dominant.

winding roadway leading up to the hills? Whichever you wish to emphasize, give that part the largest amount of space in the picture.

Thus you see that we do not strive for perfect symmetry, but for variation of spacing. Unequal spacing, unequal masses, not only give emphasis, but add interest. And this division of space into thirds applies whether the picture is horizontal or vertical. Therefore, the next time we make a picture, we will imagine lines drawn on our film as in Figure 2. Then we will place the most important objects either *directly on the lines* or near the *intersections* of those lines, as shown by the circles. These four circles are the four strongest parts in the picture space. However, since we want only one thing to dominate in a picture, we will use only one strong spot at a time, or at the most, two. If we actually place objects on each of the four spots, we create confusion and defeat the principle of "Dominance."

Balance or Scale

After spacing our picture, the next step is balancing it. The quickest way to understand pictorial balance is to assume that each part of a picture has a certain weight, which could be placed on a pair of scales. The easiest scale to call to mind is the old steelyard type, shown in Figures 6 and 7.



6. The steelyard balance. A small weight on the yard will balance a heavy weight closer to the fulcrum.

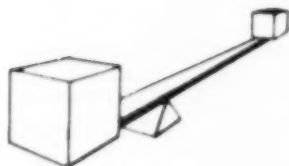


7. The heavier the object, the further out the balance must be moved.

On a steelyard, a heavy object can balance a lighter one, provided the lighter one is moved further away from the fulcrum. Or we may think of a teeter-totter, with the heavier child having the shorter piece of the plank. (See Figures 8 and 9.)

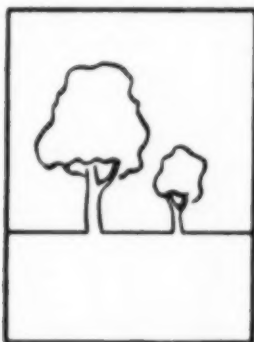


8. Side view of objects in balance on a knife-edge fulcrum.



9. The objects of Fig. 8 in perspective, still in balance.

In the same way, in a picture a large object—or one nearer the camera and hence seeming to be larger—can be balanced by a small one, depending on where they are placed. The nearer a small object is placed to the edge of the picture, the more pictorial “weight” it has. A massive, heavy tree in the foreground may be properly balanced by another, appearing smaller, since it stands in the distance.



10. Elevation, small tree balances large.



11. Perspective, balanced again.

A short cut to applying this principle is to place the most important object on one of the “thirds” we mentioned before, and the smaller, balancing ob-

ject on another third, as shown in Figures 10 and 11.

Meaning of Line

A great aid in the creation of mood or idea in a picture is an understanding of the meaning of various lines. There are four main forms—the Horizontal, the Vertical, the Diagonal, and the Curved Line.

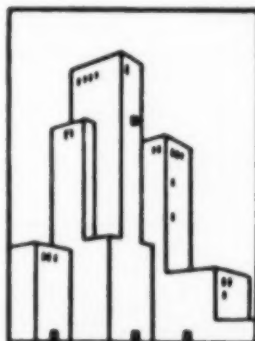


12. The four main lines.



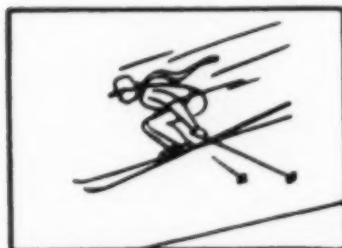
13. The horizontal line. Peace.

The horizontal line gives us a feeling of peace and quiet, such as we feel when gazing at the horizon at the seashore. (Figure 13.)



14. The vertical line, Static strength.

The vertical line suggests height, serenity, strength, power. You may find it in architecture, landscape, portraits. (Figure 14.)



15. The diagonal line. Movement.

The diagonal line implies motion, force, action. You often see it in advertising pictures, since it attracts the eye, arrests attention. (Figure 15.)



16. The curved line. Flow.

The curved line implies grace, charm, sweetness. A curve more or less like the letter S we find in winding brooks. When properly used it is a delightful line, but overdone it may weaken a picture. In the human figure we find it in the graceful curve of a woman's back, pointed out centuries ago by Michelangelo, but commonly known today as “Hogarth's Line of Beauty.” (Figure 16.)

Keeping in mind the moods associated with the lines, we can deliberately use them to create such moods in our pictures. For instance, think of these lines in connection with human behavior. Associate the vertical line with the proud, stiff soldier standing at attention; the diagonal line with the soldier rushing forward to attack, his body at an oblique angle; the horizontal line with the weary soldier at the end of the day, stretched out for a rest.

Or, we may think of these lines in connection with an object, such as a tree. For the vertical line, imagine the tree rising up majestically against the sky. (Figure 17.)



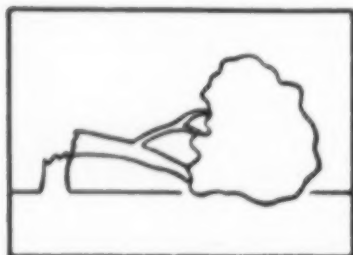
17. Vertical—strong.

Then suppose a gale sweeps it, bending it over in a diagonal line. There we have force and action. (Figure 18.)



18. Diagonal—moving.

If the storm is strong enough, the tree bole snaps, down it goes, to lie in the horizontal line of peace, this time the peace of death. (Figure 19.)

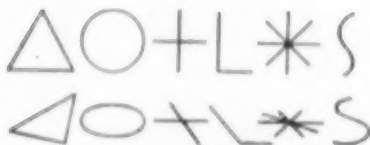


19. Horizontal—dead.

Geometrical Forms

Some experts, in analyzing masterpieces to learn the secret of their effectiveness, have found that the parts of the picture are grouped according to some geometrical form. I will give you these forms so you may use them, or recognize them, in pictures. However, again I warn not to apply them too mechanically. If you use these forms without modification, the pictures will be stilted and dull. The real trick is to use the forms so that you partially hide them.

The most important *basic forms* are: the Pyramid (sometimes called the Triangle), the Circle, the Cross, the L, the Radii, and the S form which we have previously considered as a line. (Figure 20.)



20. Upper row: the geometric forms in one plane. Bottom row: the same forms in perspective.

All these forms may be used in composition of material in a vertical plane, or in a picture involving perspective. Combinations of these forms, such as a

circle and a cross, may appear in one picture.

The *Pyramid* form suggests symmetry, solidity, aspiration, *dignity*. We see it in religious pictures, in church spires, in portraits with the head as the apex of the triangle. (Figure 21.)



21. The Pyramid for dignity.

The *Circle* lends itself to flower studies, still life, graceful groups, or landscapes framed in trees. (Figure 22.)



22. The Circle for placid scenes.

The *Cross* composition is found in a sailboat with its reflection in water forming one line, the horizon the other. (Figure 23.)



23. The Cross formed by reflections.

The *L* composition may occur when a tree at one side of the pictures forms an L with the horizon line. (Figure 24.)

The *Radii* composition has lines leading into a center, or out from it, as spokes lead to the hub of a wheel. (Figure 25.)

The *S* composition is undoubtedly the one most used by photographers, and



24. The L in balance.



25. A radial composition.

the one most popular with observers. (Figure 16.)

Rhythm or Pattern. One word you often hear in connection with pictures is rhythm. It means merely repetition of some form. This may be a shape or



26. Rhythm . . . repetition . . . patterns.

a line. An illustration in nature is that of a clump of grasses blown by the wind. The single blades are repeated, producing rhythm, with changing patterns.

How to Begin

If you have never before given much thought to composition in your photographs, and you wish to learn for yourself just how to use these ideas on spacing and line and form I suggest that you try the following exercise.

Some bright Sunday morning, say around 8 a.m., point your camera in a certain direction and take a picture. You may shoot from your bedroom window, from the fire-escape, or out in the backyard or the park. Naturally the more attractive the scene the better, (See *Lootens*, p. 45)

Trisha Pedaller—Salon Exhibitor

By Francis Wu, Hon. PSA, FPSA

Photography is a universal art besides being a universal language. It is also a universal hobby, for it attracts the interest of all nationalities and all classes of people.

Besides judging the Singapore International Salon and giving One Man Shows and lectures during my recent photographic tour of Malaya, I went in search of photographic geniuses. The one that impressed me most is Mr. Lim Soo Hwa, a Trisha Pedaller who has been winning prizes in photographic contests and even exhibits his work in international salons.

Lim Soo Hwa, a native of Hokien China, was born in Penang. He was an orphan, and had a tough time making his livelihood. At present, he is 38 years old. He started to take pictures with a Japanese Baby Pearl camera using 127 film. Like all photographic bugs, he felt an urge for even better cameras until he is now the proud owner of a Rolleicord which has a complete set of filters and accessories.

His first encouragement came when a few of his prints took major cash awards in a competition sponsored by the "Malayan Pictorial Observer", a government publication printed in Kuala Lumpur. This gave him added inspiration. After this he made it a rule to make his pictures pay for themselves—the prizes he achieved must cover the cost of at least each roll of film.

Mr. Tang Seng Huat is the man who realized that Lim had talent so he persuaded him to make a few prints for international salons, enclosing them in his own parcel to forward to a few salons. Lim proudly showed me his nine salon acceptances and he also told me that he was preparing for more. However, submitting prints to salons is an expensive hobby, and his income will not permit him to enter into too many salons. He uses the Salons as a yardstick to guide his own standard. He prefers to enter his prints into competitions because in this way he can get some recompense.

An Incident in 1945

Lim prefers to work during the early morning or late in the afternoon. One day in 1945, when he went along the waterfront of Presgrove Street Ghaut looking for pictures, a patrol car stopped him. Two Malay and two Sikh policemen jumped down and caught hold of him. "Well, I am in trouble", he thought; "Is this a restricted area,



where no photographs should be taken, or am I suspected as a spy?" He began to worry, and could not find an excuse to release himself. He was thrown into the patrol car. He then underwent a disturbing whirl of worries and thoughts. Finally he inquired as to the reason for his arrest. He was told that he was in possession of stolen property—the camera. His conscience relaxed and he knew definitely that the policemen were wrong and that he was not in possession of stolen goods, for the camera was his own. No matter how hard he tried to prove his innocence, however, the police still could not believe that a

trisha pedaller who could hardly afford to buy himself a pair of shoes could own such an expensive camera. The police told him that the camera was stolen from a European who had reported the loss of a similar one. They insisted that he prove his innocence, refusing to believe that he bought it out of his savings from pedalling, and ordering him to go along with them to the police station for questioning. On the way, they passed a photographic supply shop—the "Eastern Studio"—from which Lim had actually bought his camera. He immediately called a halt, and requested the policemen to inquire for evidence of his innocence from this studio. The proprietor Mr. Lupin Chang vouched and verified Lim's statement by identifying his camera and lens number, the date of purchase and so forth. The evidence proved correct and he was released.

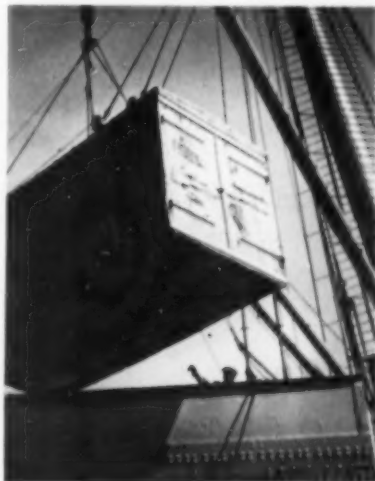
This experience made Lim furious and very bitter, and he decided not to own any more cameras until he won the sweepstake or until he changed his profession. However, all his good friends dissuaded him from this, and gave him comfort and encouragement.

His livelihood

I investigated into his daily livelihood, wanting to find out how he managed to make use of his time for picture taking. I was told that he started out for picture hunting as early as 6 a.m., until 8 a.m. Then he took children to school on his tricycle (the children all belonged to his photographic friends). After he delivers them all, he goes home for breakfast and to have a rest. He believes in good health. He said that pedalling all day in the tropical sun was harmful, and that pedalling adults was rather strenuous, so he preferred children. On the average, he earns about M\$300 a month. In the afternoon, he takes the children back to their homes from school, and then he goes out pedalling on his trisha to take pictures. He is a bachelor and he says he enjoys life with his camera immensely.

His ambition

His one ambition in life is that one day with his savings he will be able to have a photographic studio of his own. Lim Soo Hwa, a trisha pedaller of Penang, will someday be an outstanding photographer in the world. Photography is his hobby—photography is his ambition.



Export

John Applegate

Second, Class A, February I.C.P.C.



Just one more?

MEMPHIS

With pictures by Eugenia Buxton, Barbara Green, Ken Ross, Charles Nicholas, Memphis Commercial Appeal and others.

The Old South has done it again . . . demonstrated the warmth of its hospitality to PSAers and other camera fans from 21 states and Canada. A crowd of 160 avid photographers were entertained at a picnic, climbed to the top of the South's finest hostelry for model shots, joined a pilgrimage to Holly Springs, Miss., for pictures of ante-bellum homes in their spring glory, participated in panel discussions, heard talks, and—a few of them worked, holding a PSA Board Meeting.

The Camera Clubs of Memphis were the hosts, and did the vast amount of work required for an event of this type, planning, getting speakers, arranging trips, programs, hanging prints, getting models, acting as greeters and guides. C. O. "Charlie" Wade was general convention chairman. His aides were drawn from the membership of the Memphis CC, the Mid-South CC, the Memphis Pictorialists. They set up a new enterprise, the CD or Glamor Division, expressly for the convention. Models, beautiful as only Southern gals can be beautiful, were there in the whole range, from bathing suits to crinolines.

Registration started early under the direction of Dr. E. F. Skinner and Allen Smith. Eager beavers were there by 8:30 to be signed in. By noon 125 had registered, 25 more straggled in by afternoon. A jewelry department was opened, with PSA jewelry on sale and it did a brisk business.

Top brass on hand gave the convention a real PSA atmosphere. President and Mrs. Harkness came down from New York, P. H. Oelman, Executive V.P. was there from Cincinnati, and all four Zone Directors were on hand. There were Doris Weber, Eastern; Rex Frost, Canadian; Loren Root, Central and Mel Phegley, Western. V. E. Shimanski,

International Exhibits Director and Sewell P. Wright, Membership Chairman, A. Millard Armstrong, MPD Chairman and Dr. Frank Rice, Stereo Chairman all attended the Board meeting. Tom Firth, newly appointed Chairman of the Travel Committee and Evelyn Robbins of Portfolios and Pictorial Digest were among the notables on hand.

Tops III, now renamed PSA Invitational Exhibit, was unveiled at this meeting before tackling its first road tour. A competition was announced for pictures made during the Convention, with results to be announced later.

The opening event was a luncheon at which official greetings were expressed by Charlie Wade and Mayor Frank Tobey, with response by Norris Harkness. The first program event was a talk on the Salon Workshop by Jerry Derbes and Walter Bone. They showed examples of the "Masters" prints and the prints made from the same negatives by workers in the Workshop.

Hodges Honnell, Memphis attorney, showed his 16mm color movies of "East Africa and the Belgian Congo", replete with pictures of wild animals and safari life. In the print clinic a panel composed of Doris Martha Weber, Paul Pratte, Spee Wright and Norris Harkness, with Carroll Turner as moderator studied a group of pictures from Tops III and discussed them, not always reaching agreement on the merits of the pictures.

Friday evening was devoted to a shooting session and picnic at Dr. Turner's sanatorium. There the group found scenery, models and barbecued chicken. After dark the color and nature slides from Tops III were screened and after 10 o'clock the gang headed back for the hotel.

Saturday morning started with a talk by Dr. Frank E.



Ole Miss'



Crinolines



Cheesecake

First Regional Convention Success Presages Future Get-Togethers

Cover Picture—Ted Horrington of Chicago demonstrates the lengths a photographer will go to get a good picture. And with all those "faces" watching him, too.



Barbecue

Rice on stereo, illustrated by some of his own stereo travel shots and examples of stereo photography. He showed some animal shots and from the back of the room you could have sworn the elephant's trunk was nuzzling a front-row PSAer. Second morning speaker was Bernard G. Silberman of Cincinnati who chose "The Decisive Moment" as a title for his talk. His beautiful slides included many he had taken in Spain and Italy last year and he pointed out the factors of time and viewpoint that can make or break a picture.

Charles A. Kinsley talked on "Color Simplified", covering picture making under all types of lighting. He brought out particularly the effects brought about by the changing color of light at different times of day and under varying sky conditions.

Lunchtime was camera time, atop the Peabody, with members of the Glamor Division posing. Board members had to pass this up for a Board Meeting.

Harry K. Shitega, Hon. FPSA, opened the afternoon program with "Operation Metamorphosis", revealing trade secrets of print control and negative improvement through the diapositive process, whereby he uses a film positive as an intermediate step, etching, retouching, applying local reduction and then making a master negative by copying the film positive.

Fred Bond, noted color authority, brought out the importance of watching for colors reflected by objects outside the scene, as well as reflection from objects within the scene. He believes the serious amateur can and should rival the product of the fine artist, and that we can look

for fresh approaches to color photography from the amateur.

P. H. Oelman used 55 slides to illustrate his point that we should use the rules of composition as servants instead of permitting them to be the master. He stressed the use of symbols as the vocabulary of expression.

At the banquet an amusing talk came off tape, P.H.'s "Ascent in a Balloon". The banquet speaker was Pres. Harkness on the subject of PSA's future.

Two field trips on Sunday wound up the festivities. On Sunday morning there was a bus tour of Memphis with three stops at private gardens where models were waiting. Two bus-loads of cameras and gadgets made this tour and much film was exposed. In the afternoon a busload of 40 went to Holly Springs, forty miles away in Mississippi where the annual garden club pilgrimage provided access to lovely old estates surrounded with flowers and blooming trees. Both were stately, pillared mansions; Montrose, built in 1858 and the Walter Place, about the same age. Models were present at both homes and those who went reported the trip was lots of fun.

Although only 160 enjoyed the fun, there were facilities for twice that number and all who were there went home feeling that they wouldn't miss the next PSA Regional and would spend the intervening time telling their friends what they had missed by not being there. It can be prophesied, quite safely we think, that the next Regional, wherever held, will see a much larger attendance of PSAers and other photographers getting the last bit of fun out of their association with others who have the same interests.



Workshop



Panel



Interest

Vacation

By Ralph W. French



"Reflections." Something just a little different at Crater Lake when sky and smooth water favored an unusual picture.



The Phantom Ship, Crater Lake National Park. Circumstances good, nice sky and some reflections of clouds in the water.



The oldest "post-card" view of Half Dome, Yosemite National Park. Merced river in the foreground. With the flat lighting this is better in color than monochrome.

Vacation photography often results in merely a lot of unrelated snapshots to be shelved and forgotten. The vacationer is disappointed with his results. He wonders why his friend Jones managed to bring home such an interesting album of pictures from his trip?

Foreknowledge will help materially in assuring more interesting picture coverage. It will permit planning and perhaps the preparation of a scenario which will assure essential picture continuity. Continuity is often the real secret behind an interesting set of pictures. Many pictures may not be interesting alone, but together with others all are interesting.

Your travel "scenario" should be all inclusive. It is much better to make too many exposures than to neglect pictures which cannot be made when the vacation is but a memory. Be sure to make the story complete with pictures covering the preparatory planning, studying road maps, packing and departure. Also include pictures of your return, unpacking and looking over some of the souvenirs.

Plan for other intimate pictures en route. These intimate pictures are what will make your vacation picture personal,—your very own. In working up your scenario as you plan it is almost certain that you can think of and allow for many intimate picture possibilities that will personalize the vacation. These pictures are those which will make the vacation record your very own.

Actually it is impossible to have too much preparatory information about any place in planning picture coverage. The more complete the planning based on accurate advance information, the more comprehensive the picture story will be. This is probably why the average traveler appears to do much better on return visits to any place than on the first trip. First hand knowledge permits of logical mental planning. It furthers the utilization of available time to the best possible advantage.

Few are able to casually walk down a country road and make pictures. Much less can one speed along the highway in an automobile and casually select pictures. When driving, picture possibilities are often noted, but usually there is either no parking or one is traveling too fast to stop near the proper place. Should one stop, it is likely that closer study will reveal undesirable features and lack of time will not permit seriously looking for a better viewpoint. This is probably the real requirement for a satisfactory picture.

Time is usually the problem. Few photographers are picture makers on the "hit and run" basis. On the average vacation trip, travel requires proportionately too much of the time available to encourage more than the most casual snapshot photography. Further, time commonly is available when and where other conditions make many good pictures impossible,—either early or late in the day.

Then, of course, weather is another problem which may upset the best of planning. On a move west when many pictures were anticipated we had rain for 22 consecutive days! Picture plans simply went into discard. However, during the usual time allocated for vacations, weather will probably behave somewhat better. Only a little allowance need be made for weather keeping the camera entirely inactive.

Photography

There is another natural factor though, for which it is difficult to make due allowance in advance of the trip. That is the direction of the light when seeing objects of interest, specially en route. While, of course, general road directions are seen on the map, few maps show minor curves and often at such places an object or scene worthy of a picture appears. But the light is entirely wrong. A close schedule prevents waiting or a return at the proper time of day.

Desired direction of light also differs, usually dependent on whether pictures are being made in color or monochrome. However, some shadow often improves color while monochrome is almost a total loss in the flat lighting desired by some color workers.

While many decry the "post-card" type of picture, often it is just about the best available. It is likely that pictures for the post-cards have been made from just about the best accepted viewpoint, this, though stereotyped, may afford the best possible picture under the imposed conditions. Get a set of the available post-cards and study them for probable viewpoints. This will also probably insure a representative picture coverage.

Early in the planning for vacation photography consideration should be given to the probable subject matter. Will it be scenic? Will it be the works of man? Perhaps it will be a combination of the two. Then, in planning some thought should be given to the expected treatment or what phases are to be pictured. Only through thought along such lines is there a reasonable assurance that key pictures will not be entirely overlooked.

Planning should consider as many closeups as practicable, as they usually add the highlights of interest, specially in dealing with the works of man. Closeups are often forgotten unless really planned for with care. In nature, the closeup of the cascade may be more interesting as a picture than that of the brook.

Make your pictures true souvenirs of the vacation. A picture may be pictorial and well made, but also many times it is going to recall to your mind hours of pleasure. These pictures will live.

Many of these souvenir shots are going to include human beings who shared the vacation with you. Get pictures of them doing things,—doing the homely things which made the vacation something different from your everyday life. Shun the wooden pose with a show of teeth, specially with a scenic back-drop.

Should the vacation be in mountain country, of course mountain pictures are desired. Here too, much planning and advance study is impossible. Every hour of it will pay dividends in better pictures. Many mountains are not easily portrayed in a manner to please or wear well. Many are located such that proper camera approach is almost impossible, and when possible, time consuming.

Then also in the mountains the eye will often mislead and confuse. When coming around a curve and seeing a snow-capped peak for the first time at a distance of some 25 or 40 miles it looks much larger than it actually is. Many people have attempted mountain pictures with the usual equipment under such conditions only to be sorely disappointed in the results. Mountains seldom appear in the prints to be as high as they did to the eye.



Jeffrey pine on Sentinel Dome, Glacier Point, Yosemite National Park, with the high Sierra in the distance. This is said to be the most photographed tree in the world. There is little choice of viewpoint as the photographer can move about very little. Perhaps a wide-angle lens could be a help.



An odd view of Wizard Island and Llao Point at Crater Lake National Park. Selection of viewpoint may afford just that little different picture.



Wizard Island and Llao Point at Crater Lake. Calm water favors reflections, but a cloudless sky lessens picture interest. Viewpoint was only a few feet from that framed by the weathered, branching tree trunk.

However, some idea of loftiness may be conveyed by keeping the mountain skyline as high up in the picture space as possible. The lower the line is placed the more the tendency to flatten out the contours until high ranges appear in the
(See *Vacations*, p. 47)

Some of the Applications of Polarized Light to Photography

By John F. Dreyer*

Polarization is one of the fundamental properties useful in the control of light. Light varies as to intensity, direction, color, reflection, diffusion and distribution or pattern. All of these characteristics excepting direction can be controlled by polarizing filters. In addition there are tricks which polarization can perform, such as one way light, production of new patterns, separation of a beam, selective absorption of specular reflection, et cetera. Most of the fundamentals of polarized light were recognized many years ago, but the development of new variations in polarizing materials opens up new possibilities for utilizing this fundamental property of light.

Since the commercial polarizers work by absorbing part of the light, they must be used in systems where this loss of light is not harmful, or can be compensated for.

Polarization is accomplished by separating the vector components of light vibrations into but two perpendicular planes. The separation is made by a material which transmits the vector components of the light which vibrate in but one of the two planes. There are various means for accomplishing this. For most practical purposes in photography absorption-type filters are used. These consist of a coating or film of molecules or particles oriented with one axis parallel. The molecules have great absorption for light vibrating on one axis, and good transmission of light vibrating on the other axis. These oriented absorbing materials are affixed to rigid transparent glass or plastic sheets. Optical quality polarizing filters are made between glass as a sandwich. One-half of the light can be considered vectorially as vibrating in one direction and the other half as vibrating in a perpendicular direction. Thus a perfect polarizer would cut out at least fifty percent of the light. There is a surface reflection loss of four per cent at each surface, along with the loss due to the absorption by the plastic or glass used in the unit, and the loss of the polarizing material due to its inefficiency. When the polarizing material acts by absorption of one vibration, its thickness controls the amount of the absorption, and since this is an exponential factor, all the light can never be completely absorbed. Two crossed polarizers of the usual absorption type always let through a small amount of light. This amount varies with the thickness, optical density, orientation, etc. of the materials used.

There are available polarizers that transmit a lot of light but which do not black out when crossed. For applications where loss of too much light is a severe handicap, this high transmission type has value. The polarizers which have a high cut-off when crossed are particularly useful where the higher loss of light in the open position is not a real detriment. They have been used, for example, in high speed camera shutters for brilliantly lighted objects. Gradient density polarizing filters are also available.

There are a number of ways in which polarizing filters can be used in photography. Perhaps the simplest use is as a single filter placed in front of the camera lens or over the lights, the polarizing filter having particular merit in reducing reflections and bringing out cloud effects. It is usual to increase the lens opening of a camera by one or one and one-half stops when using the standard polarizing filter in this manner.

When light is reflected by non-metallic surface it is polarized to an amount depending upon the angle of the reflection.

It is this reflected specular light which gives glare by confusing the source light with the object on which we are trying to concentrate. The glare light is bouncing off the surface of the object without taking on sufficient identity from that surface. The angle at which the light hits the surface controls the amount of polarization of this glare light. For most materials this polarization from the surface reflection is at a maximum when the light makes an angle of about 32° with the surface. We can cut out glare most effectively with a polarized filter over the light or camera when it is in a position to get the reflections from the light coming off the object at this best angle. The polarizing filter is equally effective anywhere in the line of the light. Secondly, it is important that the polarizer be rotated so that its polarizing direction is at right angles to the glare light vibrations in order to absorb them. The direction of the vibration of the glare light is controlled by the direction of the plane of the surface off which it is reflected. A polarized filter held in one position should not be expected to absorb the maximum glare from a horizontal and from a vertical surface at the same time. The polarizer must have its axis perpendicular to the glare surface for greatest effect.

Although it cuts the useful light in less than half, proper use of a polarizing filter suppresses the surface reflections often as much as ninety-eight per cent. The real texture and color of the subject comes through with the harmful shine largely excluded. The application of a properly oriented polarizer is particularly effective when viewing water, glass or high polished surfaces at the proper angle. It is surprising also to find at times a high amount of polarization off a rough surface such as a brick wall.

To eliminate the need for placing the illumination so that the light is reflected off into the camera at the most effective 32° angle, the illumination can be polarized crosswise to that of the polarized filter on the camera. Polarizing filters are put directly over the spot light or flood lights. This combination of two polarizing filters eliminates the necessity for holding to the 32° angle and having the object at any particular relation to the orientation direction of the polarizers. This combination makes use of the depolarization characteristic of the object. The surface reflections are entirely eliminated; the true colors and texture of the surface is brought out.

The use of polarizing filters over the light sources has been hampered by lack of heat resistance, but lately a type has been offered using Pyrex glass. Pyrex glass polarizers now make it possible to combine two filters directly over a light source to produce a variable filter of controllable density. The intensity of the light transmitted by two superimposed filters varies as one filter is rotated over the other.

One of the most interesting uses for polarizing filters in photography is to give us three-dimension pictures. Polarizers are used both on the projector and as viewing glasses. There are several systems employed, but all of them use the principle that the picture projected for each eye is polarized at ninety degrees to that for the other eye, correspondingly polarized glasses keep the separation for each eye so that each eye sees a separate picture. Some systems split the picture on the film into two halves, one half to be seen by each eye; other systems use separate frames. Most use a "V" type of polarization, with the axes at 45° from the vertical, but some use an "L" type, with one axis vertical, the other

*President, Polaroid Incorporated

horizontal.

When polarized images are projected onto a screen, the screen must not be of the ordinary glass bead type because these screens depolarize the light. Special aluminum surfaced screens are used which do not depolarize the light, and keep the oppositely polarized images separated. These screens are available in all sizes and consist of a metallic flake coating of aluminum on a flexible sheet of rubber or plastic stretched on a frame. Rear projection non-depolarizing screens are available also. The picture is projected on the back side of the screen with the back shaded from other light, thus the screen can be used in daylight. These polarized three-dimension projection systems are very effective.

For the projection of ordinary pictures in a well lighted room or studio, a polarized rear projection screen has been developed. This screen consists of a polarizing filter between the screen and the viewer. The combination reduces the wash-out effect of ambient light and gives a well contrasted picture. If the lights in the room are polarized crosswise to the screen, there is no room for light interference.

The combination of a polarized rear projection screen and cross polarized front light is being used successfully on titling machines. This polarized combination cuts the operator's time considerably as it eliminates the necessity for

running the picture twice, once with the background lighting, then again with the title lighting. Polarization eliminates the interference of the front and back light. Projection onto the screen can be accomplished from the back or the front without interference from the ambient light.

Another development is a polarizing filter which gives all colors. It has been known for some time that the correct combination of two neutral colored polarizing filters plus the proper array of birefringent material such as cellophane between them will give an all-color filter. With a filter of this type the various colors throughout the rainbow can be produced by simply turning one of the polarizers. Another combination makes use of colored polarizing materials which polarize only one color. Several of these are made up into one filter where the different primary colors have different angles of polarization. Viewed through a second polarizing filter the resultant color transmitted depends upon the relative orientation of the neutral analyzer to the colored combination. A smooth transition is made from one color to another. Various combinations are possible. For example a colored filter can be made of red crossed with yellow. Viewed with a neutral polarized filter, the colors will change progressively as one filter is rotated, giving the various shades of red, orange and yellow.

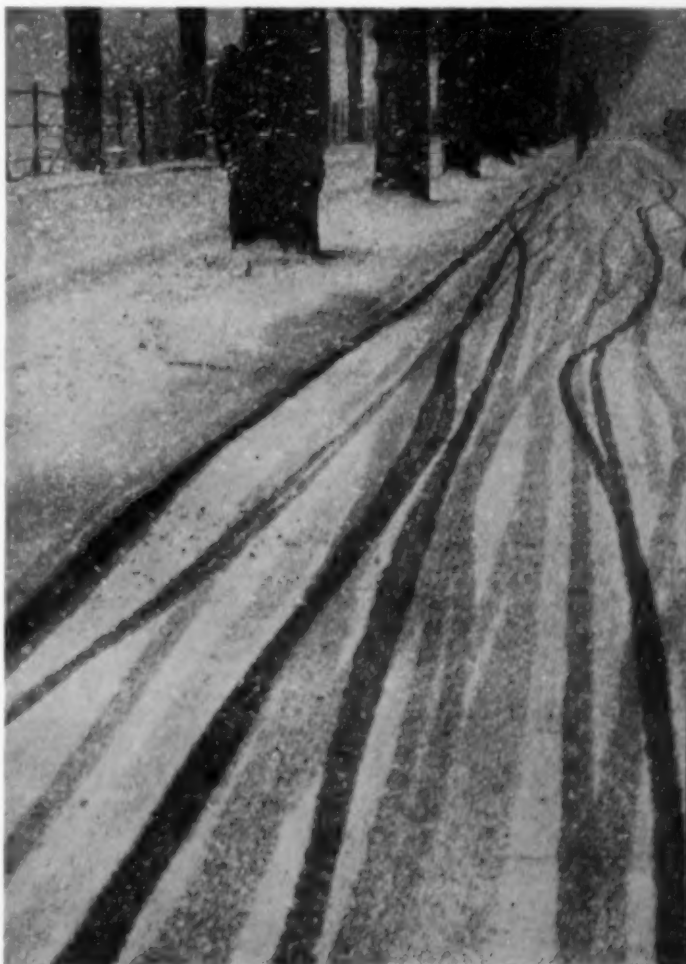
Nature and Rampant Photographers

By Glenn Brookins

A cyclone moves across the terrain and leaves a path of havoc. Some so-called photographers figuratively and even literally do almost the same thing, except most of the havoc they wreck is strewn about on the face of their negatives or transparencies. Nature sets up the stage for them, puts the characters in place, and lights them with a pleasing variety of lighting from dawn till twilight. Then along comes the slipshod haphazard photographer with utter disregard of photographic rules, good taste, or even common sense, and when he gets through with his recording-massacreing of the scenes so tastefully and artistically set before him, Mother Nature would never recognize them as her own—nor even admit she ever had anything to do with them.

Dame Nature does a lot for man. But she doesn't do everything for him, for that would spoil him. She doesn't do his thinking for him, she doesn't choose or select any particular feature or object from the wide array she lavishly spreads before him. She leaves that to him. She wants him to use his own noodle. Being a wise old girl, she knows man has likes and dislikes. Therefore she tries to set up a wide enough variety of attractions for all men to be pleased. She doesn't expect man to come along with his camera and endeavor to include the universe. She gives him credit for being endowed with a reasonable amount of intelligence. She expects him to select what he pleases, isolate it, simplify it, crack down on it with all the skill, knowledge, and ingenuity at his command, and, if he may even improve upon her work—which sometimes he can actually do—she is well pleased.

Verily, Mother Nature is a Great Photographer herself—and who will say she doesn't follow the rules? By following rules far more intricate and complex than mortal mind can even fathom, she gives to man every day of his life gloriously beautiful pictures with the unselfish invitation to record and cherish them as though they were his own. And as Nature follows rules in creating her pictures, so let man benefit from her example and do the same thing when he creates his pictures.



Winter in Frankfurt Main

Helmut Wilderhain

From the 1954 Rochester Salon



Crowds in the thousands swarmed from all over Germany, and the world to the 1954 photo-kina, to learn, to buy, to sell.

PHOTO-KINA

World's Fair of Photography



Leading manufacturers demonstrated their wares, answered questions, gave advice. This year there were 11 American companies.

Photo-Kina at Cologne, Germany, is the nearest thing there is to a World's Fair of Photography. There is nothing exactly like it anywhere else in the world. It is an outgrowth of the ancient trade fairs held in European countries for centuries, fairs to which buyers and lookers come from far-off places.

It used to be that the Leipzig Fair was the one where photographic goods were offered, but since the Iron Curtain was lowered in front of Leipzig its Fair has deteriorated to almost nothing. With a

fair-ground and exhibit halls available at Cologne (Köln they write it there) as German industry came out of the post-war depths a bright soul saw a chance to replace Leipzig. This is the third or fourth to be held. It has grown so big, with not only buyers but also exhibitors from other countries, that there is a rumor afoot that hereafter it will be held every other year.

Perhaps you wonder why the Journal covers such an event. Why don't we cover an American exhibit of the same

type? Well, there isn't any. Each year we go to the Trade Show put on in connection with the dealer's annual convention. We go to the National Photo Show held in New York. We go to our own Convention. But each of these is a different type of show. The Trade Show is just that. Manufacturers and distributors selling equipment to dealers and finishers. They do let the public in one night as a courtesy.

The National Photo Show and similar events across the country (Boston, Phil-



Nathan D. Golden and Cpl. Jack Phillippy



Harm Popkes, H. Nagel and Cpl. Muhlhauser



W. Witt, Cpl. Phillippy and Jesse Fishel

adelphia, San Francisco, Los Angeles and a few other cities have them) has equipment exhibit booths, lectures, models for mob shots, print exhibits and often contests. Our PSA Convention has a salon, meetings, shooting trips, but no equipment exhibits. Specialized photo groups like the engineers, biologists, motion picture engineers and others have intensive papers sessions.

Photo-Kina is so different we think it worthy of note and we would like to

the U.N.) Then there are educational exhibits, dioramas showing what a movie set looks like, an old photo studio, a modern finishing plant, perhaps even a club meeting during a model shooting session. Educational materials.

Then there is ample opportunity for picture making. This year the German State railroad had a model train exhibit running and offered prizes for the best pictures. One of the prizes was a good fat pass for anywheres within

Director for the kind assistance he gave Happy in getting his shots.

One thing we feel is especially worthy of note is the imaginative methods used for displaying prints. We have seen other evidences of this from Europe where they don't so often hang row on row of prints in long aisles. They seem to group similar subjects in short takes on attractive mountings. Often there are superlative large prints, practically murals, which serve to provide spots of



Two large halls were filled with picture exhibits, from Germany and abroad, some by invitation, some contest winners.

see something like it here.

What is there? Well, there are huge halls with stands where the manufacturers exhibit and explain their wares. But with a difference. Since the public and dealers both are welcome, the two groups are separated by a clever device. Each stand has a counter or reception area for the public. Here anyone can have a demonstration, get questions

Germany by rail. The buildings themselves, and some of the exhibits make good pictures. One English PSA member specialized in studying the architecture. (His pictures did not arrive in time to be used with the article.)

Here in one huge exhibit arena was something for everyone, importer, exporter, manufacturer, dealer, consumer, professional amateur, still or movie man.

emphasis. It also introduces problems for the salon committee, but it does dispense with that regimented look. All we suggest is some thought on the subject.

We don't know of any place where such an event could be staged in this country, unless we started in some large state fair ground. We can think of several places where the fair ground is in or



Educational exhibits of all kinds showed uses of photography in education, entertainment, art and industry.

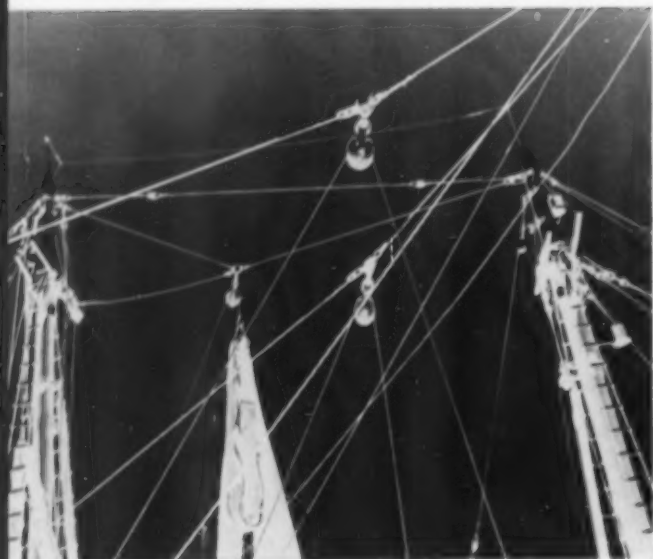
answered by a factory expert. If he happens to be a commercial buyer the back of the stand is closed in and roofed as a private office. Trade negotiations are carried on there out of the bustle of the aisles and in complete privacy.

In one of the large halls there are displays of pictures. One may be a salon, another an invitational exhibit. One may be a display of professional work, another the exhibit of a propaganda agency such as the U.N. (Not implying that is the sole function of

He could buy or sell, gaze or study, use his camera or just have an exciting vacation. Many Americans were there, many of them PSA members.

We asked several of our members to make us a picture story and they did. Cpl. W. N. Muhlhauser spent most of his leave at Cologne and most of the scenes are his. Sgt. John Miller sent us some. Harm Popkes worked with Happy Muhlhauser and was very helpful as photographer, interpreter and scooter for more bulbs. Our especial thanks to Herr Fritz Gruber, Managing

close to a large city with hotel capacity. Detroit and Milwaukee are two such cities and it is quite possible there are others. If it were possible to get all phases of the photographic industry to agree on a joint meeting date and exhibits, we would need hotels for nearly 10,000 people! Perhaps by having the exhibits last for two weeks and having the organizations stagger their sessions, it would be feasible. But really, the location is the smallest job. To get ten organizations to agree would be the toughest part of all! But we can dream.



More interesting as a negative than as a positive due to the bare sky.

REVERSE . . .

By Walter Hays

Many a so-so, conventionally straight-forward print has been rescued from mediocrity by creative darkroom handling that has given it a striking originality, a new beauty and an eye-opening impact. Perhaps the most dramatic (yet technically simple) of darkroom treatments are 1) solarization of prints and negatives, and 2) making negative prints instead of the usual positives.

It must be realized at the outset that not all photographs lend themselves well to reversal techniques. A print that includes a lot of jumbled extraneous detail in addition to the real subject matter will be hideous in its confusion if printed in reverse. Parenthetically it may be observed that all good prints, reversed or "straight," concentrate clearly on the subject and exclude or subordinate unnecessary and distracting matter. (Sometimes a subject *does* require a mood-or-place-setting background, or pronounced supporting props of some kind, to tell an effective story, but such a picture is rarely an appropriate candidate for either a negative print or for solarization.)

In general, pictures with contrasty subject matter or contrasty lighting are the ones to choose for successful reversal. Rim-lit profile portraits, brightly illuminated indoor and outdoor subjects against a dark background, strongly accented cross-lit nudes—these are all promising ones to work for pictorial gold via reversal.

Making a negative print is simple. You merely contact-print your negative onto a piece of sheet film. Precise exposure is impossible to specify, because there are so many variables involved (density or thinness of the negative, strength of the light source, speed of sheet film used, etc.) However, I have had good success printing negatives on Super XX* cut film using my enlarger as a light source. With the printing frame placed on the easel, the enlarger

head positioned three-quarters up the post and the lens stopped down to f16, a very rapid on-off flash of the enlarger light switch will usually provide ample exposure. I develop the film in D-23 at 68° F. from 10 to 16 minutes, depending upon the quality of the negative. Most other developers—Promicrol, D-76, Microdol, X-33, etc.—will do as good a job.

This procedure will give you a black and white positive transparency. You place this into your enlarger negative-carrier and expose one of your enlarging papers. Result: a negative print. (Have you ever thought to yourself, "Gee, this negative certainly looks a lot better than the print!" Well, then, why not print the *negative*? This is a legitimate and increasingly applauded method of photographic expression.)

Incidentally, after you have made whatever negative prints you wish from it, you can mount your black and white positive transparency in a slide binder and project it or view it as you would a color slide.

Your color transparencies will yield negative prints without any intermediate step. Merely slap the color film into your negative-carrier, focus and compose the picture on your easel, and make a print. It will be a *negative* print, of course.

Successful solarization, which creates beautiful line and broad mass effects, is more of an acquired "knack" than anything else. In essence, it consists of exposing a partially developed film or paper to a brief flash of light, and then continuing with the normal developing and fixing process. The flash of light acts upon the silver salts of the film (or paper) emulsion that were not affected by the original exposure in the camera (or upon enlargement) and to the extent that these are activated by the second exposure the normal image is reversed. Reversal is never complete, however, because of the previous development of the *original* exposure. This "torturing" of the emulsion, skillfully done, results in bizarre and enchanting effects that seem to take us straight into a fantastic "through the looking glass" sort of world. Familiar forms and shapes emerge with ghostly semblance in an eerie distortion of light, shadow and substance never before seen on land or sea. Lewis Carroll (who took photographs of Alice with the primitive equipment of

*Ed. NOTE: We are at a loss to understand why Mr. Hays specifies Super-XX or any high speed, soft gradation film for this purpose. Exposure by contact under an enlarger is so brief that accurate control is difficult. Since sheet film is suggested, why not buy a pack of slower film, even the commercial type for this purpose. Later on he suggests contrast as a desirable quality, so why not use process or even lantern slide and achieve contrast and exposure control in one. There is a tendency to use one film for all kinds of work when a different type may do the job better.

for dramatic impact

his time) would have loved solarization, if he had known about it!

Solarization of negatives is best accomplished with contrasty film. It is usually wiser to do it with *duplicate* negatives, for obvious reasons. Not all your piety, wit and skill can un-solarize a solarized negative. To solarize, the film is developed for at least half the normal time, then removed from the developer and held for several seconds about four feet away from a bare low-wattage (from 10 to 25 watts) light bulb. The film is then returned to the developer and again developed for at least half the normal developing time. Developing times can and often should be extended to full normal times. However, the actual times used for each step, including the exposure to the light bulb, *must* be determined by individual experiment. So much depends upon the quality of the negative, the kind of film you're using, the brightness of the light bulb, and, above all, the one best effect you want to achieve with a particular negative.

To me, solarization of 8 x 10 prints offers more advantages. One can manipulate the paper until the desired result is obtained without expending the time and effort necessary to make copy negatives. Also, a greater degree of control is possible. For instance, one can solarize a portion of the print only (by withholding the light from certain areas), allowing the rest of the print to develop normally. This is nearly impossible to do with small, faster negatives. When the desired masterpiece is achieved, the print can be fixed, washed and dried and then photographed, so that any number of duplicate prints can be run off.

The procedure for solarizing prints is pretty much the same as for solarizing negatives. However, the print is left in the developer tray for the second exposure—a flash of light of from 2 to 5 seconds from a 10-watt bulb held from 3 to 4 feet above the tray. The proper moment to flash the print is when the highlight detail starts to come up, somewhat after 50% of normal developing time. The first exposure in the enlarger and the first development time should be correctly timed. If the print has been underexposed, a negative print will be the result. If it has been overexposed, the print will remain positive, but will be heavily fogged. Patient experiment is required.

Good contrast is essential to effective solarization. There-



Confused as a positive—simple as a negative



A popular solarization subject



Uninteresting



Fascinating



Never solarize a busy subject like this one. Too many spotty tones fight the principal subject and defeat the purpose.

fore, best results are secured if the negative is on slower and hence more contrasty film, and if the print to be solarized is printed on one of the harder, more contrasty papers, such as grade 3 or 4. More tones are retained by using No. 3 paper. No. 4 paper will usually produce a straight white on black line picture. Glossy, semi-glossy or fine-grain lustre paper should be used. Matte papers do not lend themselves well to the sparkle and brilliance and subtle fragility of line characteristic of the process.

Dektol in a 1:1 solution at 73-75° F. is a good developer to use. FR Paper Developer has also worked well for me.

When a print is properly solarized, the whites will come up quite clearly and boldly, and the finished print is easy to photograph by reflected light. *However*—and this may save you boxes of wasted paper!—if you have made some slight miscalculation along the line, the print may solarize satisfactorily, but be heavily veiled in fog, so that it appears almost dead black on the surface. Don't throw it away! Hold it up to the light, and usually you will see the solarized picture spring into sparkling, contrasty detail. If you can see it this way by transmitted light, you can photograph it the same way! Merely wash and dry the print, set it up with a No. 1 photoflood behind it and shoot it. Or squeegee it wet onto a piece of diffused glass, set the flood behind it, and photograph it. (Be sure to remove all drops of water or they'll show on the negative.) The resulting negative will reproduce the solarized picture with very satisfactory contrast, especially if you increase developing time about 20%. (Of course, you may pick up a little of the paper grain, but this is usually unobjectionable and often adds to the artistic effect.) In my not too long but highly intensive photographic career I have done this many times and saved myself much exasperation and paper.

Study the pictures reproduced with this article, and see how they were made. Dull prints can often be given an exciting creative flip and transformed into artistic triumphs by means of reversal. Try it yourself and see!

*For finer prints,
choose a paper that gives
free rein to your skill—
like the harpstrings
under a musician's hands...*

*A flexible paper,
ready at your will, to be
now soft and delicate...
now powerful, deep-toned...*

Kodak Medalist Paper

GOOD PICTURES deserve fine printing—and a fine print begins with a fine paper.

In Kodak Medalist Paper, you can enjoy a printing medium worthy of your finest camera work. It is a rich, full-scale paper, with powerful blacks, clear sparkling whites, a full range of crisp middle tones. It is a flexible-contrast paper, responsive to manipulation, responsive to toning, ample in speed, dependable in performance, available in a liberal choice of surface types to match the mood and feeling of each scene.

And it is a paper the beginner can use without problems, and the expert can explore with growing pleasure over the years.

Flexible contrast

Choose Medalist, with its built-in contrast control, and you have a continuous choice of paper grades, from below No. 1 to above No. 4. *Simply by adjusting the ratio of exposure and development time!* Each of Medalist's four numbered grades can be adjusted up or down—softer or more brilliant—to where the adjoining grades take over.

With this control, you can precisely match the paper to *any* good negative—

for top quality in every print. And you can choose freely between soft, normal, and brilliant prints from the same negative—for the exact mood and interpretation you desire.

Surface-wise, Medalist gives you liberal choice—glossy, pure-white F, for finest detail and news-type prints; delicately-textured cream-white G, the all-around favorite, that helps subdue grain in big prints from small negatives; smooth, white, sparkling high-lustre J, superb for snow and water scenes; white, finely-textured E; and Medalist Y—cream white in a glittering silk-textured finish. And as for image tone—by choice of developer and toners, you can range from warm blacks, warm browns and brown-blacks, to deep cool blacks and

delicate, atmospheric blue-grays.

The speed is right, for convenience in dodging and manipulation—and all four grades are closely related in printing speed.

Let your Kodak dealer show you his sample book of Kodak Medalist Papers—make your choice—and you can begin enjoying finer prints today.



Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Red Inspectors &

—and a picture of a nice young couple... how to make one box of paper do the work of two... how to banish the bother of mounting stereo pictures... how to get the most for your money in a miniature camera... how to get screen pictures sharp... and how to clear up a bleary-eyed camera lens.

Any inspectors?

We wrote a piece for beginners in which we said one of the advantages of an orthochromatic film (such as Kodak Verichrome, Ortho-X, Super Ortho-Press, and Super Speed Ortho Portrait) is that you can develop it by inspection under a red safelight. We sent it around to some of our experts for checking, and it came back with two anonymous notes on the margin. One note said: "Nobody does this any more." The other note said: "I do."

Of course, a good ortho film has lots of virtues other than developing by inspection. You can't beat it for character studies. It puts extra strength and masculinity into portraits of men (women look prettier on pan film). A lot of people like it better than pan for flash shots. As far as inspection goes—if we were starting a beginner out, we'd want him to shoot his first pictures on a roll of Kodak Verichrome, and develop



them by see-saw in a tray, watching the images come up. There's no thrill quite like it. And when exposure is doubtful—inspection enables you to take emergency measures. Personal opinions aside, Kodak sells a lot of red safelight filters and ortho film—amateur and pro. How do you feel on this subject?

Most for the money

Last year, one of the photo magazines ran an article praising our Kodak Retina IIa Camera. They pointed out that the whole Retina, with a top-flight $f/2$ lens, costs less than an $f/2$ lens alone for some miniature cameras.

Well, that's what we keep telling the boys down at the office—Kodak cam-

eras offer you the most for your money. This is a good time to point out that the Retina now costs even less than last year, with no sacrifice of features or quality. To be exact, \$127.50.

Now, that's a ridiculous price for a fine 35mm miniature camera with a 6-element coated $f/2$ lens in a Compur-Rapid Shutter with nine settings from 1 second to 1/500 and flash synchronization and coupled rangefinder combined with a fine optical viewfinder and automatic shutter cocking and rapid lever-type film advance and automatic film



stop and automatic exposure counting and automatic double-exposure prevention and rugged die-cast construction and really superb craftsmanship and some of the most beautiful Continental styling ever put into any camera. To say nothing of the compactness this miniature camera has which a lot of others don't.* But \$127.50 is the full price.

*P.S. One owner says: "I wear it in my shirt pocket—next to my heart!"

Stretching Opal

One of our experts, with a brisk twist of the wrist, has practically doubled the varieties of Kodak Opal Paper. For years, we have reported that Opal comes "in one grade only, for normal negatives." Naturally, we always add that this finest of portrait-and-salon papers comes in a dozen or more combinations of tint and texture, to meet all manner of fine-printing needs.

Quality and variety have long made Opal the favorite of all salon papers—

but, alas, only when the negative was just right for the paper.

That limit no longer holds, with this new trick. If your negative is a bit too contrasty, here's all you do. Set up two developing trays instead of one. Put Kodak Selectol-Soft Developer in the first, Kodak Selectol in the second. Over-



expose your Opal print about 20 percent. Develop it in Selectol-Soft until the highlights begin to show detail. Slide it over into the regular Selectol for the rest of the normal developing time. That's all.

It sure is nice to have twice as many kinds of paper at no extra cost, and no extra boxes. Selectol-Soft comes in gallon size for \$7⁹⁵—same as regular Selectol Developer.

Announcement

Kodak dealers have been officially advised that the name of the 90¢ Kodak Flashpost Adapter (for Flash Compur, Pronto, and Prontor shutters) has been changed to: "Kodak Single-Post Flash-older Adapter (for Flash Compur, Pronto, and Prontor shutters)." Any time you want to swap places with your Kodak dealer, remember that in addition to all his other burdens he has to keep track of names like this!

Stereo Kodachrome

We discover that many stereo enthusiasts aren't aware of Kodachrome Film K335 and K335A. Guess when we announced these, we didn't shout the good news loudly enough.

In any case, here's the story. The film is in cartridges for standard 35mm stereo cameras. K335 is Daylight Type, and K335A is Type A for artificial light (flash and flood). The price, either type, \$4.65 per cartridge. Each cartridge pro-

Secret Stuff

duces 20 standard stereo pairs. When the film is exposed in a standard stereo camera (23 x 24mm per frame), the processed pairs are returned to you correctly mounted in Kodak Stereo Mounts, with



standard spacing, ready to slip into a standard viewer. There is no separate charge for this mounting; it goes with the film. Non-standard pairs don't fit into the mounting system and we can't mount them. Nor, by the way, do we regularly mount 23 x 24mm pairs on K135 or K135A. We will, for \$1 per roll (\$1.60 per 36-exp. roll).

Stereo duplicates can also be had—30¢ from either side of the pair, 60¢ for both sides of the pair, minimum order \$1, returned to you unmounted in strip form. These are same-size from 23 x 24mm to 24 x 36mm originals. Kodachrome Prints 3X from 23 x 24mm frames are 3 x 3 3/4 inches, 75¢ each, and Kodachrome Enlargements come at standard 5 x 7 and 8 x 10 prices. Naturally, from 23 x 24mm the 5 x 7 comes out about 5 x 5 and the 8 x 10 about 8 x 8.

Nice couple

Thought you'd like to see a portrait of the new two-volume Kodak Reference Handbook. Crowded out of our first



announcement; no space. We think it's a handsome couple. \$4 each; \$8 the set. Add a Kodak Color Handbook, \$4, and a Kodak Photographic Notebook, and you've got the core of a good photographic library. At your Kodak dealer's.

Newest look

Kodak roll-film spools have been finished in glossy black enamel for a long time. They're now being switched over to a dull black finish. Only reason we mention it is that if we don't, people will write us letters asking if it's a mistake. It isn't. We think the dull finish is better.

Safe

Blowing on a lens and then rubbing it with a handkerchief is fine if the lens is on a flashlight—ruinous if the lens is on your camera. Better invest a dime in a booklet of 25 sheets of Kodak Lens Cleaning Paper. And, while you're at it, get a 40¢ bottle of Kodak Lens Cleaner.

Erratum

Back in March, we gave you a tip on making a negative illuminator out of the Kodak Utility Safelight Lamp, Model C. Swell idea. The only trouble is we have just announced a new transparency illuminator which costs even less when everything is added up.

So, if you took our tip, you've got a good illuminator and a good safelight. If you didn't, better see the new Kodak Transparency Illuminator, Model 1. It



shows color transparencies under the best possible conditions, holds transparencies up to 8 x 10, costs \$14.50.

Secret stuff

Ask us what's in Kodak Dektol Developer and we won't tell you. (Our alchemists and molecule-mincers at Kodak Park will hardly tell us.) We call it a "D-72 type" developer, but it's far more complicated than D-72, requires special

blending machinery and methods—too long to tell, too difficult to mix at home.

But we're happy to tell you what it does. This favorite witches' brew of ours beats even good old D-72 by a country mile. It mixes easier. It lasts longer—20 percent longer. It stays clear print after print, instead of turning a warm cider-brown. And—like reliable old D-72—it yields wonderful prints, with crisp whites and rich, punchy, deep blacks.

Dektol used to be a two-powder formula. Now it's one powder—and dissolves in about half the time. Doesn't cost much, either. The one-gallon size (which yields three gallons of working solution) is 78¢. Quarts and half-gallons, 42 and 51¢.

Lenses coming and going

This is for the man who takes a lot of color transparencies.

You use a Kodak Ektar Lens on your camera because you want slides that make an audience of experts sit up and take notice. That's fine.

But, no matter how sharp and brilliant your transparencies are, they won't look any better than the lens on your projector will let them. It takes another Ektar lens to make them come out as good as they went in. And that's exactly why you find Kodak Projection Ektar



Lenses available for the Kodaslide Projector, Master Model.

The Master Model is our top 2 x 2-inch projector. The projection lamp is backed up by a rhodium-plated reflector and fronted with two Lumenized condenser lenses in addition to the Ektar lens. Throws enough light on the screen to put on a show in Grand Central Terminal.

We could say a lot more about the Master Model, but we'd rather let it speak for itself. Try it at your Kodak dealer's.

Prices include Federal Tax where applicable and are subject to change without notice.

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Pictorial DIGEST Division



Devoted to News and Activities of Interest to Monochrome Workers

Meeting Summer Halfway

When you read this, if all goes well, we'll be about knee deep in June. The grass will be lush and green and the foliage heavy on the trees. White clouds will sometimes float in cotton-like masses through the deep azure of the summer skies, and photographers will keep a G filter over their lenses as they stroll afield. But as I write these lines at my home in central Ohio, the first April showers are just beginning and the nights are still cold.

Regardless of the season and the weather you would naturally expect a new editor who had not yet prepared his first copy on a new job to stay at home and attend to business. But not this editor! He chuckled it all into the corner and went gadding.

A little group of our camera club friends thought it would be a good idea to drive down to South Carolina and see the azaleas in bloom, and they asked me if I would like to go along. Foolish question! I would and did.

At 4:00 a.m. on a Thursday morning, the alarm clock jangled and by 5 we were purring along on the Dixie Highway headed for the sunny South.

The street lights of Dayton twinkled in the misty rain as we hurried through and we crossed the Ohio River at Cincinnati before the morning traffic became excessive. About 10 of the morning we stopped at Lexington, in the heart of the Kentucky Blue Grass country and enjoyed a late but hearty breakfast.

Already we were beginning to notice a change in the seasons. At home, the forsythia was just beginning to open its bell-like buds, but in Kentucky the bushes were huge masses of gold, and even the dogwood and the magnolias in the dooryards were blooming in all their glory.

I feel sure of all these flower names, for we had the District Chairman of Garden Clubs along. But she too carried a fancy-looking camera with a long telephoto lens and regarded the flowers as a secondary objective.

As a matter of fact, the photographic equipment displayed by the five people of that expedition probably out-valued the streamlined car that carried us.

At Corbin, Kentucky, route 25 (the Dixie Highway) divides into two branches. We took 25-E to the south-east.

In the late afternoon some real mountains loomed up as we left the state of Kentucky, crossed a corner of Virginia at Cumberland Gap, and entered Tennessee.

The day was dark and cool, and as we began to climb the long, tortuous trail over the Great Smokies, the rain descended in torrents. Nobody opened his gadget bag, but saved the majesty of the mountains for potential subject matter on the way back. Before dark, however, we were in lovely North Carolina and reached Asheville in time for supper. Four hundred and thirty miles had accumulated on the speedometer and it was decided to call it a day.

There are many fine motor courts along

route 25 and nice quarters were found without difficulty. We all retired early that night but not before partaking of a real Southern dinner at Asheville—one of the substantial kind that make calorie counters shudder.

The sun came out for a while next day and there was no doubt about spring coming to meet us. Some of the lawns were almost hidden by blue masses of creeping phlox. Tulips lined the pathways and lilacs and fruit trees were in full and fragrant bloom.

At Greenwood, S. C., we branched off from route 25 and headed down toward Charleston and the sea. There it was that we visited the famous azalea gardens, next day, and believe me, they are a sight that's worth going a long way to see.

Sunday, we explored the old city of Charleston itself: the narrow streets, the tall, gaily-colored houses, the garden walls with their wrought iron gates, the tall-spired churches, and the historic shrines.

We even crossed the lofty bridges to the islands, and as we parked near a beach observed that the barrier was a line of palmetto logs, bringing to mind traditions of the valiant Col. Moultrie and how his sturdy fort of palmetto logs on this very island bounced off the British cannon balls in the Revolution and saved Charleston.

Shutters clicked merrily and let's hope that out of it all will come some sixteen-by-twenties to grace salon walls next winter, or at least some eight-by-tens to swell the Print-of-the-Month scores.

A few days later when we crossed the Ohio River, homeward bound, the landscape looked rather wintery. There were no leaves on the maples, no live oaks with mossy beards, and few flowers; but deep in our hearts was a feeling of victory—we had shaken hands with Spring!

THE NEW DIGEST EDITOR



Mrs. Evelyn Robbins, AFSA, Associate Editor

Chirps from the Robbins

The Portfolio Activity proudly announces a new Director—Doris Martha Weber, AFSA!

Doris has been handling the Commentator end of the job for quite a long time, and doing mightily well. I might say! Plus, being Commentator herself on several portfolios. (Should make the job a "natural", don't you think?)

She has long been active in PSA in many different ways, and a member of the Board for quite some time. Doris has handled the clearance of Pictorial Division feature articles for the JOURNAL . . . besides all this she still finds time to make prints!! She's been listed as top exhibitor in the country for a long long time.

Doris was first honored with an Associateship, and at the New York Convention in August 1952 was elected to a Fellowship. Last summer in Los Angeles she was presented the Stuyvesant Peabody Memorial Award.

In behalf of all PSAers who are in any way connected with the Portfolio Activity, I should like to take this opportunity to say, "A warm and hearty welcome to our new Director, we're mighty happy to see you at the helm, Doris. Rest assured that you will have our wholehearted cooperation to the best of our ability."

Portfolio Medal Award



The Portfolio Medal Award this month goes to Mr. John R. Van Schaick, Jr. of Adrian, Michigan for his print which is reproduced above. Mr. Van Schaick's print first traveled in Portfolio Circle #22 and then was accepted in the 1953 Syracuse International Salon.

The data on this print is as follows:
"Location: South side of my home, May 1951.

Afternoon sun, clear and bright, no clouds.
Camera: Busch 2 1/4 x 3 1/4, Wollensak Rap-tar, 101 MM lens.

No filter.

F/8, 1/200 sec.

Film: E. K. Super Pan Press Type BB
Developed in DK-50, Tray, 3 1/2 minutes."

In his own words Mr. Van Schaick gives the story of the print:

"Mowing lawns is not one of my long suits and I will go to any lengths to evade the completion of such a task. It was while involved in this menial type of labor that I chanced upon a small garter snake about to enter my tulip bed. I pounced upon him, and after some struggling, subdued the varmint.

"While he rested in my side pocket I proceeded to set up my camera, tripod, etc., in the tulip bed. After attaching the cable release to the camera I would drape the snake over the tulip in such a manner that he would appear to be slithering over the lush petals of the blossom.

"I made four exposures, each followed by a mad scramble to recapture the snake. Of the four only one showed a sufficient amount of the snake to make it worth while printing.

"I have entered this picture in three contests and have won only one competition;

that being first prize in our annual inter-city camera club competition with the city of Monroe, Michigan.

"Perhaps I would never have submitted it to a salon if it had not been for fellow Portfolian Alicia Parry of Syracuse. Her enthusiasm was so great that I figured that I must enter it, and did—thus the award."

Why don't you check up on your Salon Record? It may be that the print you hung for the first time *did* travel in a Portfolio, and would thereby make you eligible for the award.

If you find that you are eligible, write to Doris Martha Weber, FPSA, Director American Portfolios at the address listed in the DIGEST masthead.

PORTFOLIO PICTURE OF THE MONTH

ROY E. LINDAHL, APSA, Director

The first few months of our new Contest have been encouraging indeed. You folks have given the judges a tough job, because the prints were all good and picking the winners was no easy job I'm sure.

The February prints were judged by Miss Ethel Hagen and Ray Missa, APSA, both of Milwaukee, Wisc. The prints for March were judged by "Spec" Wright, APSA, of Springfield, Illinois.

At the end of March, the competition was very keen, as shown by the scores. We regret that space in this department is too limited to allow printing the entire tabulation and copies of the top-winning prints, but for the present at least, we will have to refer you to the Pictorial Division Bulletin which may be able to do better and give you prompter service.

For March, the first, second, and third place winners in each class were as follows:

Class	Place	Entrant	Points
I	1st.	Arbolas Cerca al Mar	11
		James T. Johnson	
	2nd.	By the Sea	9
II	1st.	Edith M. Royky	
		Spilt Milk	7
	2nd.	Florence M. Harrison	
III	1st.	Neptune's Garden	11
		Inocencio E. Padua	
	2nd.	Shoreline Sentinels	9
IV	1st.	A. L. Paschall	
		Recess	7
	2nd.	Grosman Gonzalez	
V	1st.	Susan	11
		Edw. W. Hutchinson	
	2nd.	Just Crocheting	9
VI	1st.	Miles R. Bleech	
		White Crown Sparrow	7
	2nd.	Virgil Calonicco	

The cumulative scores of the highest ten Pictorial Portfolios were:

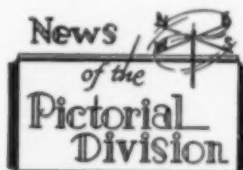
#16—29; #7—28; #2—28; #48—21; #49—17; #22—16; #5—16; #30—12; #1—10; #19—10.

The highest ten individual scores are:

E. W. Hutchinson	22
John Montgomery, Jr.	17
Florence Harrison	16
Miles R. Bleech	15
Elsie H. Lamminen	15
Virgil Calonicco	13
Myron L. Meyers	12
Inocencio E. Padua	12

Grace L. Zismer 12
James T. Johnson 11

Only one point separates the top three Portfolios and the individual scores are very close too. It is still anybody's race and there will be worth-while prizes for those who finish at the top.



EVERLYN R. ZEEK, Associate Editor

The first bit of Salon exhibiting is much like taking the first swim in early summer. The first plunge is scary, cold, and you wonder if you should have taken it. But after a while, when the initial shock is over, you quit shivering in anticipation and suspense, and find it's wonderful! Exhilaration, inspiration, and a heady sense of life-worth-living comes with familiarity of salon routines, and the usual tedium of darkroom work becomes a frolic, because you know where you're going and what you are working for.

It is interesting to know how other people are taking the plunge, and how some clubs are making it easier for their members to get that first Star.

The Lens and Shutter Club of Omaha, Nebraska has been divided into groups, making the requirements for the top group a certain number of points in the monthly salon judging, PLUS 5 PSA accepted International Salon hangings. In order to stay in the top group, it is necessary to have one hanging a year, or the attainment of a One Star rating. The prints are entered in PSA-accepted salons as a Club activity, lowering the costs and simplifying the work for the individuals. The bulletin board showing coming shows and the ratings of the individuals is one of the most carefully watched activities of the club.

When a photographer takes that first salon plunge this easy way, with plenty of moral support from his associates, he will proceed under his own power, to longer lists of salon acceptances, and more Stars.

The following results have been condensed from a report received too late for inclusion

Award of Merit

Claude C. Sibley Hamden, Conn.
Eileen Widder Forest Hills, New York
Morris Gurrie, APSA Chicago, Illinois
Robert M. Cochran, M.D. Omaha, Nebraska
Evelyn M. Richmond Torrance, California

Matti A. Pitkanen, ARPS Helsinki, Finland
Florence M. Harrison Redondo Beach, Calif.
Susan Sherman Brooklyn, New York
N. P. Ochotta Edmonton, Alberta, Canada
Edward J. Jacobs San Francisco, Calif.

Emile Descamps Roubaux, France
Ruth Canady Tulsa, Oklahoma

Shirley M. Hall, FPSA San Marino, Calif.

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THE DIGEST

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Box 68, Troy, Ohio

AMERICAN PORTFOLIOS

Miss Doris M. Weber, FPSA, Director
2501 Ralph Ave., Cleveland, Ohio

INTERNATIONAL PORTFOLIOS

Col. Charles J. Porry, APSA, Director
7431 Ryan Road, El Paso, Texas

PORTRAIT PORTFOLIOS

Frederic Calvert, Director
28 East Fourth Street, Chester, Penna.

AMERICAN EXHIBITS

Robert Koth, Director
9021 S. Knox Ave., Oaklawn 9, Ill.

INTERNATIONAL EXHIBITS

V. E. Shimanaki, Director
404 N. 24th St., La Crosse, Wis.

CAMERA CLUB PRINT CIRCUITS

George J. Munn, Director
37 Homestead Pl., Bergenfield, N. J.

CAMERA CLUB JUDGING SERVICE

Don E. Haasch, Director
1095 Teeton St., Boise, Idaho

INTERNATIONAL CLUB PRINT COMPETITION

Vernon N. Kisting, Director
2527 Creighton Avenue, Baltimore 14, Md.

PEN PALS

Miss Frances A. Hajjick, Director
7107 South Bennett, Chicago 49, Ill.

PERSONALIZED PRINT ANALYSIS

Dr. John W. Supor, Director
13219 Livernois Ave., Detroit 38, Mich.

PORTFOLIAN CLUBS

Sten T. Anderson, APSA, Director
3247 Q Street, Lincoln 3, Nebraska

PORTFOLIO OF PORTFOLIOS

James T. Johnson, Director
1712 Calle Cern, Santa Barbara, Calif.

PORTFOLIO PICTURE OF THE MONTH

Ray E. Lindahl, APSA, Director
P. O. Box 355, Drayton Plains, Mich.

SALON INSTRUCTION SETS

Raymond S. Cannon, Director
304 Pecan Road, El Paso, Texas

SALON WORKSHOP

C. "Jerry" Desbes, Director
128 W. Northside Dr., Jackson, Miss.

AWARD OF MERIT

Glenn E. Dabihy, Director
419 South Taylor Ave., Oak Park, Ill.

SALON PRACTICES

Ralph L. Mahon, APSA, Director
260 Forest Avenue, Elmhurst, Illinois

WHO'S WHO IN PICTORIAL PHOTOGRAPHY

C. A. Yarrington, APSA, Director
90 Church Street, New York 7, New York

HONORS PROPOSAL COMMITTEE

John H. Vendell, FPSA, Chairman
80 Fearing St., Amherst, Mass.

MEMBERSHIP

Walter E. Parker, APSA, Director
4213 Woodlawn Ave., Chicago 37, Illinois

ORGANIZATION

John R. Hogan, Hon. PSA, FPSA, Director
1528 Walnut Street, Philadelphia 2, Penna.

PURCHASES

Lewis T. Reed, APSA, Director
500 South Main Street, Mt. Prospect, Ill.

in this issue.—ed.

In the fourth judging of the ICPC, held April 10th at the Lawson Camera Club of Chicago, the Baltimore C.C. entry scored 128 points to win the Class A trophy. In second place with 125 points was the Photo. Guild of Detroit, and the Rock Island C.C. took third with 124 points.

The Brooklyn C.C., a new entry, won Class B trophy with a score of 120. The Toledo C.C. placed second with a score of 116, and the 3-H C.C. scored 112 to take 3rd place.



WALTER I. BONS, JR., Associate Editor

This activity is certainly coming right along—we now have forty groups working and applications are constantly being received. This is positive evidence that the Salon Workshop has what many amateurs need in photography.

I am sure that you will be interested in the following, which is an excerpt from the notebook comments of Group No. 2 by Mr. Barton King, the Master. Besides being Master of this group, Mr. King is the Assistant Director of the Salon Workshop, having charge of supplying the necessary Masters. He is also a Three Star Exhibitor, teacher and lecturer in photography. His beautiful work has been exhibited all over the world.

The Master's Voice

By Barton King

"I was truly thrilled when I opened the box containing the prints of Group No. 2 and read the notebook and acquainted myself with all the nice gals and guys in my group. It is one thing to talk about the Salon Workshop—but the experience of seeing the end results is vastly satisfying. It is amazing what varied results were obtained from the same negative.

In going through the notebook, I got the impression that a great air of mystery surrounds the words "salon" and "pictorial". If I may, let me say a few words about this subject.

As a member of a camera club, prints are submitted for competition and they are judged to select the best. The same thing is done in salon exhibiting (the trend now is to refer to this as "photographic exhibiting"). If you find yourself a consistent winner in these contests, why not strike out for major competition, namely the salons. And therein lies the difference. In camera clubs you are competing only with the best in your town—in salons you are competing with the best in the entire world.

The first step to success in exhibiting is to enter only spotless prints of top quality. The preferable size is a minimum of 14 x 17. Here is where your Salon Workshop offers unlimited value—in helping you attain this quality.

Contrary to what you may read in some photographic magazines, the subject matter acceptable in the present day salons is unlimited, provided it is accompanied by good technique and print quality.

Good technique is seldom the basis for a salon acceptance. Its evidence is taken for granted. Let me offer a definition of a salon or pictorial picture—"it is a photograph with a pleasing arrangement of interesting subject matter accompanied by good technique". Simple enough! The phrase "pleasing arrangement" takes the place of the mysterious word "composition". Your end result—a good pictorial. Be sure to take the subject matter you like, and put your own personality in your prints."

Then Mr. King went into a detailed account of how the negative was taken, camera, f stop, shutter speed, etc., how it was developed and exactly how the print was made. Space does not permit going into details here.

Then Mr. King adds: "I truly enjoyed this venture as a Master in the Salon Workshop. I want to congratulate everyone for the careful handling obviously given to the negative. This is an important step in the direction of good technique."

We would be pleased to receive your application to join our activity. Send it to the Director, whose name and address is in the masthead.

In the January, 1954 issue of the PSA Journal, Salon Workshop column, there appeared an error in the article, "Controlling Film Contrast and Density", by H. W. Wagner, FPSA. It is my pleasure to print his correction:

"In this column of the January issue, the item on film control indicated that the film should be bathed in acid hypo after treatment. The hypo bath is for use only after reduction. Washing should come directly after intensification in the Victor solution, unless it is desired to remove some of the intensification in a plain hypo solution."



A. LYNNE FAIRHALL, Associate Editor

American Exhibits

When a camera club joins the Pictorial Division, its motive is usually to secure some of the program material which that division has available. It's a pretty good place to come too, for every year new features are added.

New clubs generally ask for print collections, and for them we have the American Exhibits which are one-man shows each covering a particular field, or the product of one well-known photographic club, or pictures of some definite locality.

A few years ago, one man was able to look after the scheduling of all American Exhibits but now three or four men are needed and the country has been divided into zones to improve the delivery service and lessen the transportation costs.

It works like this: If you live where

Eastern Standard time is observed, your distributor is Robert Keith, who has general supervision of the whole activity. In the area using Central Standard time, Ray Schwehm attends to the scheduling, and if you live farther west, in either the Pacific or Mountain time zone, your man is Mac Deaderick.

Each of these districts has a group of shows assigned to it for a time, but as shows are moved on from one zone to the next, each show eventually gets across the country and is thus available to everybody.

We suggest that you write to Robert Keith about your first order. Do it now for sometimes there is a lull during the summer months.

A number of new print collections have recently been added. We hear that the Francis Wu shows and the Mildred Hatry exhibit are becoming increasingly popular. Beside these, the Committee is expecting many additions to the repertoire this summer, because a new assistant director at large is making it his job to find new shows for circulation. The new man is Mr. Frank Purrington, of Wheaton, Illinois, who is very well known in photographic circles and otherwise.

Camera Club Judging Service

There have been many changes in the list of P.D. directors, this summer, the latest being in the Judging Service. Mr. Don Haasch of Boise, Idaho, has been appointed to direct this work.

If your club is planning a big contest or a public exhibition, you will need some unbiased judges from outside your club. Write to Mr. Haasch in ample time and he will find them for you. No charge is made for his work.

Camera Club Print Circuits

Would you like to enter a print circuit? If so select three of your club's best prints and write to George Munz for an application blank. George says that he can place many clubs in circuits right now.

He will add your prints to those of seven other clubs and the show will be routed to reach you in time for one of your meetings.

Remember that the other clubs will be made up of average photographers just like your own and this makes a good way to learn how you rate in comparison with others.

At the end of the circuit all prints will be returned, together with the comments of all the other clubs.

The service charge is a dollar and each club pays for expressing the package to the next club.

HIGHLIGHTS FROM THE PORTRAIT PORTFOLIOS

FREDERICK CALVERT, Associate Editor

Another new Portrait Portfolio is in the making. All the prints in this one will be in color. Flexichrome, Dye Transfer, or any process except hand coloring will be acceptable. Hand-colored prints are not wanted in this portfolio because we already have one like that.

(See Portfolio, p. 45)

*Why the Leica
is called the
"world's most
famous
camera"*



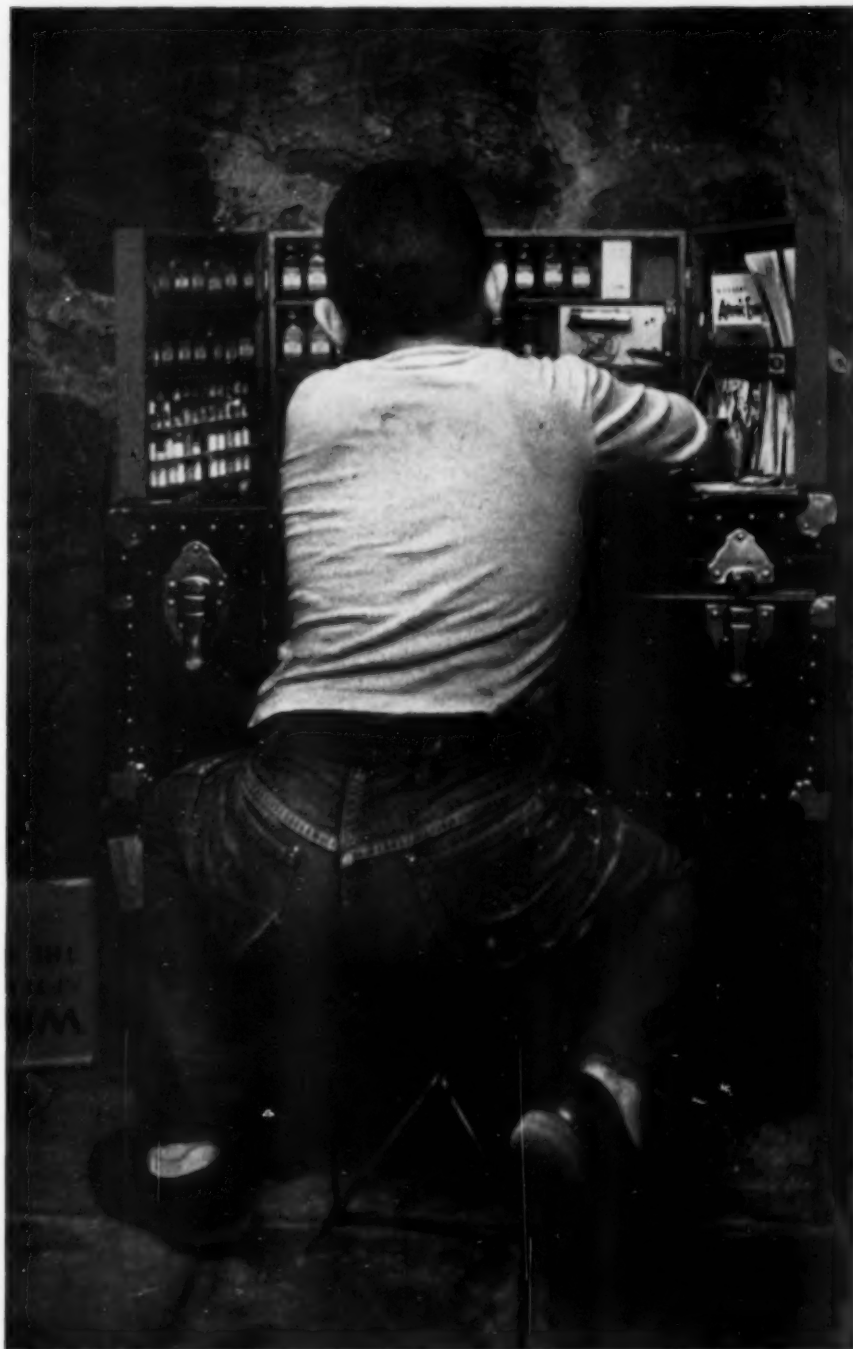
A boy. A chair. A chemistry set.

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"Hand-Colored Photographs Circuit" Inaugurated

Based upon the results of a survey conducted prior to its formal approval by the Color Division National Committee, an enthusiastic response is expected to follow this announcement of the recently inaugurated Hand-Colored Photographs Circuit.

In its operation, the new project will be similar to the other Color Print Circuits and to the familiar "Portfolios" in which a group of individuals each contribute one or two prints, the entire collection of which is subsequently routed to each participant in turn for mutual consideration and comment.

The new circuit is designed to extend the activities already available to Color Division members and to fulfill the necessity for a project of this kind in affording an opportunity to individuals of similar aims to exchange ideas, express opinions, and develop techniques in a field which has too long been considered by many as something too undignified to be classified as photography and too unconventional to be called painting.

Under the guidance of James H. Archibald as Secretary of the initial circuit, the participants will have at their disposal the sincere and conscientious council of an enthusiastic and expert colorist.

Everyone is invited to participate in this interesting project which, for the moment, will be confined to Continental United States. The only cost to Color Division members is the shipping charge to the next participant.

For complete details and entry form, write to James H. Archibald, 36 Henrietta Blv., Amsterdam, New York.

Kodachromes in Oil Coloring

Many advanced colorists use color transparencies of subjects as models from which they build up their colorings fairly accurately. However, while this is one of the best ways to develop a nice color study, it must be admitted that a slavish adherence to the colors in the slide will create difficulties, for there the problem is to transfer the colors of one medium to that of another, and as might be expected, this is quite impossible.

On occasion the writer has used the color slide of a scene which he was transposing on to a hand colored print, and eventually found that despite the subtle beauty of the original coloring it was beyond his ability to recreate the tonal nuances in the slide. This experience in no way eliminates the use of color slides when attempting to hand color a scene or a portrait, for in the writer's opinion nothing excels a good color slide when used as a color model, for a slide provides the colorist with an endless source of color variation and suggestion.

Perhaps the most effective procedure is to set up the slide in a good viewer where it can be studied at length for the general color scheme, and then proceed with the oil coloring, giving it your own interpretation with an occasional glance at the slide for further inspiration and guidance. The important thing to remember is, that your interpretation of the coloring in the slide could

actually be the more attractive and appealing to the average observer, and in the end this is more to be desired.

Nature somehow has the ability to harmonize a rich blue sky with rich green foliage, but when these colors are brought together in an oil coloring, the harmony seems to have departed. Consequently the colorist resorts to color science, and yellows his greens while imparting a slight violet tone to the sky. In most scenes taken on a sunny day, the sky in the slide is usually so pure in tone that it is just impossible to duplicate it on your print, which generally interprets the blue of the sky as a light grey. Consequently the underlying grey will neutralize your sky color to quite an extent, and this condition is equally effective in defeating your efforts to reproduce all the pure colors in the slide.

Actually this is only a minor detail and one that cannot be overcome. A study of the slide will prove its value as a guide to the colorist, for he will note the nice diversification of color tones in foliage, water, rocks, and other natural objects. It is this delightful variety of color tone that the advanced colorist goes after and incorporates into his coloring. The average hand colorist usually has one color for the sky, one for the foliage, one for the rocks, and one for most of the other objects. Result: An average coloring! Advanced colorists see and recreate Nature's endless variety of harmonious tints and tones. Result: A study that delights the eye and the mind!!!

—JAMES H. ARCHIBALD

Lewis and Clark at Walla Walla

About one hundred and fifty years after Lewis and Clark visited Walla Walla, Washington with beads and trinkets for the Indians the Lewis and Clark Camera Club of Lewiston, Idaho visited the Veterans Hospital at Walla Walla with much wanted



slides for the patients. Through the camera of Dan Dewey, a patient and a photographer, we show here a group of patients sorting a newly arrived group of slides. Besides sending slides at regular intervals to Walla Walla the Lewis and Clark C.C. has also sent slides to V. A. Hospitals at Livermore, Calif., and Fort Bayard, N. M., thereby definitely showing that a small club can successfully sponsor a hospital slide service under the C. D. Hospital Plan for Clubs. For information and addresses of hospitals wanting service write Howard Miller, 59 Indian Hill Road, Winnetka, Illinois.

Have YOU sent slides for vets
this month? Every month?

C. D. Star Awards

★★★

Max E. Baumberger	Portland, Ore.
Vella L. Finne	Long Beach, Calif.
Mrs. Rachel M. Osgood	Chicago, Ill.
H. A. Thornhill	Merced, Calif.
V. E. Ward	Angels Camp, Calif.

★★

George Clemens	McConelsville, Ohio
Jean M. Edgcombe	Rochester, N. Y.
Ethel McLeod	San Francisco, Calif.
Henry C. Miner	Riverside, Conn.
Robert G. Parlin	Minneapolis, Minn.
Arden W. Small	Detroit, Mich.
Edith Stewart Smith	New York, N. Y.
Edward G. Tozer	Oshawa, Canada

★

Arnold S. Askin	New York, N. Y.
Clara Feldmann	Brooklyn, N. Y.
Ollie Fife	Washington, D. C.
A. H. Hilton	Porterville, Calif.
Col. Wm. C. Hornsey	Tulsa, Okla.
Capt. John B. Mengel	Palmyra, Pa.
James Menzies	Los Angeles, Calif.
Victor Pagel	Milwaukee, Wis.
Leonard H. Pittman	Denver, Colo.
Ellis Rhode	Berkeley, Calif.
Douglas H. Wanser	Springfield, Mass.

Who? Me?

You may be proud of your club, but did you know that the chances are better than two to one that other clubs and organizations which must deal with your club thru the mail have a decidedly negative opinion of it?

You may feel resentful about this but it would be more constructive to do something about it.

Consider this: your club is composed of adults; yet its officers to outsiders seem about as effectual as those in a grade school club. Someone in your club receives a print set, is unable to follow simple instructions for forwarding, and the next club misses a scheduled program. This club very likely will consider yours as composed of a bunch of jerks.

Some magazine sends your club a discount offer. You learn about the offer too late because whoever received it for your club decided no one would be interested and tossed it into the waste basket. (Saved himself a bit of bother, too!)

Perhaps your secretary is supposed to handle publicity for your club. Yet the only publicity item he will ever send out will be the announcement of himself as the new secretary. Magazines and newspapers are all too aware that seven times out of ten your club will not be again heard from (until a new secretary is elected, who will merely repeat the process!)

You are appointed print chairman, or program chairman, or etc., and you send off a list of questions to PSA. You receive a reply that all your questions are already answered in a bulletin sent to your club two months ago. (Doesn't your club's left hand know what the right hand is doing?)

These examples could be continued on
(See Color, page 45)

Meet the Mints

One of the most fertile fields for the Nature Photographer to explore is that of Wild Flowers. The combination of graceful form and nuances of color present unlimited pictorial possibilities.

Just imagine that we are seeking a flower family for an extended series of pictorial studies. It must be geographically widely distributed, easily identified, have appealing form and color, and be well distributed throughout the flowering season. The MINT family possesses all of these desirable qualifications and more too.

Botanists give the Mint family the name "Labiata", which refers to the "lips" of the corolla. This "open mouth" form of the flower, the square stem, opposite leaves, serrated, fuzzy and usually aromatic, make this one of the easiest families to recognize. The leaves are dotted with tiny glands which supply a volatile oil, having a distinctive flavor in each species.

Almost all of our species of Mints are naturalized from Europe. The roll call of the Mints includes a variety of common spices, as well as others with "sniff appeal". In this list we find Pennyroyal, Horehound, Hyssop, Catnip, Bergamot, Balm, Sage, Germander, Calamint, Basil, Marjoram, Thyme, Dittany, and of course Peppermint and Spearmint. Many of these have commercial importance.

The Mint flower is obviously the main center of interest to the Nature Photographer. It is characterized by having two lipped corolla, the upper lip having two lobes and the lower one three lobes. There are usually two pairs of stamens, of unequal length. The flowers are borne either in dense heads or in clusters in the axils of the leaves. In many ways this irregular corolla resembles those found in the Figworts.

The Mints seem to have a preference for the extreme ends of the spectrum. On the short wave end we find various shades of violet and purple, as in the Hyssop, Pennyroyal, Skullcaps, Self Heal, Motherwort, etc. Clear at the other end of the spectrum are the blazing reds of Bee Balm or Oswego Tea and the common Salvia. Here and there are a few species with pale or pure white flowers, such as Bugleweed, Mountain Mint and Horehound.

You may find Mints in almost every section of the country. High in the Rockies are Woundwort, Self Heal and American Mint (*Mentha Canadensis*), the only true native species. Then on the deserts of the South

West are several species of bright blue Salvia, commonly called Chia, or Desert Sage (not to be confused with Sagebrush).

Probably the lowliest member of the family is Ground Ivy, a creeping plant with roundish leaves, found in yards and roadsides. Another oddity is Cut-leaved Water Horehound, which frequents rich moist soil or marshes. It differs from most of its relatives in having deeply incised leaves.

The purple florets of the common Carpenter Weed or Self Heal, found everywhere along roadsides and open fields, are good color subjects when in full bloom. Mountain Mint is a stiff stemmed species with very narrow lance-shaped leaves, bearing its tiny white flowers in a rather flat topped cluster. It is only slightly aromatic.

One of the showiest of the whole family, Bee Balm or Oswego Tea, has earned a place in the seed catalogs and flower gardens. Its brilliant scarlet florets resemble the head of a tiny dragon with open mouth. Its wild cousin, Horse Mint, or Wild Bergamot, is similar in form, but is a soft magenta color. Both have a rather rank aroma.

Some of the "Skull Caps" have large pitcher-like flowers with a thick lipped mouth. The common Catnip is downy all over, leaves, stem, and even the terminal cluster of flowers. "Blue Curl" have extraordinarily long violet stamens, which extend beyond the corolla like tiny elephants' upturned trunks. What an appealing subject for a close-up!

So you must agree, the Mint Family offers for your photographic pleasure a smorgasbord of flower form and color.

—W. H. F.

April Slide Contest

The April 1954 ND Color Slide Contest was held at the South Bay Camera Club Redondo Beach, Calif., under the chairmanship of Irma Louise Carter.

The three judges were Alfred J. Stewart, APSA, Charles J. Norona, and Floyd L. Norgaard.

A total of 344 slides were received from 87 individuals; 15 slides were 2 1/4 x 2 1/4. Fourteen non-members of ND entered slides. There were 32 entries from California, 10

New N D Star Ratings

Louis Quitt	★★★★★	
Helen C. Manzer	★★★★	
Arthur W. Papke	★★★	Jack Roche
Alfred Renfro	★★	
I. C. Barker	★	Emil Muench
F. G. Hibbard		Samuel Stern
J. Lawrence Hill Jr.		
Katherine M. Feagans	★	James T. Van Meter
Raymond G. Feagans		Ruth J. Nichol
Audrey Gingrich		Andree Robinson
Florence M. Harrison		H. D. Sheldon
J. L. Kenner		W. Arthur Young

from Illinois, 8 from New York, 6 from Pennsylvania, 5 from Massachusetts, 2 from Canada, 1 from the Canal Zone, 1 from India and from various other states of the Union.

The judging was done on a 4-point system with a maximum of 12 points possible. The projector used, precision made by George A. Nilsen, has a cropping device which shows on the screen the results of the cropping suggestions. A committee of three transcribed the judge's comments on an individual score sheet for each slide.

The three silver Medal Awards went to D. W. Grant for "Protective Coloring," Dr. R. M. Moose for "Bewick Wren," and Robert W. L. Potts for "Snow Flower." Honorable mentions went to Ernest W. G. Barrie for "Long Horned Grasshopper," Dr. B. J. Kaston for "Emerging Wasp" and "Ground Beetle," Dr. R. M. Moose for Peanut Butter to Grapes," Mrs. Eugenia Norgaard for "Algodones Dune" and "Pink and Green," Dr. R. B. Pomeroy for "Center of the Purple Anemone," Dr. Donald T. Ries for "Cicada Emerging," Mrs. Veronica Schertz for "Sands of Time," Al Suter for "Black Swallowtail Larva Changing to Chrysalis" and "The Spinner," Rev. Joseph R. Swain for "Blackbilled Cuckoo on White Pine," R. C. Taylor for "Desert Shrubs," Norman E. Weber for "Magnolia Seed Pot," and to Herbert Weihrich for "Cecropia Moth #3."

Late, but important!

Al Stewart has resigned as Chairman of the Nature Division and Willard H. Farr who has been Acting Chairman has assumed the Chairmanship.



Protective Coloring



Bewick Wren



Norgaard—Stewart—Norona

What Price Standards?

If you're bothered by corns, pull in your feet; they may get stepped on.

Very recent (and excellent) articles in the *Journal* on judging print and color slide exhibitions may make a similar article on stereo appear like too much of one thing. But the problems faced by the stereo jury and exhibition committee are even more vital to the moment because 3-D has the opportunity to make or break itself right now by setting or rejecting standards before stereo judging has gone off in too many directions. Besides 3-D has added exhibition problems peculiar to the medium.

Probably the most important of the latter is the lighting handicap. Stereo pictures are made with the same exposures as other color pictures, and in the hand viewer present an even better appearance than 2x2 slides on the best screen, because of transmitted light.

But stereo exhibitions must be displayed by projection and the only correct means of choosing a show which will project well is to judge the entries by projection. This means the slides cannot appear as good on the screen as they actually are, because of light loss which is part of stereo projection through polarizing filters.

At first the obvious answer appears to be boosting projection light, but even on this score there is the possibility of damage to slides from heat. George F. Johnson, APSA, of Penn State, once recorded in the Color Division bulletin the results of thousands of color slide tests made there. Those results didn't favor the slides when strong lights were used.

Not All Alike

Even with stronger light, there remains the difference of what each show considers correct lighting. Clair England, of Oakland, Calif., has been plugging for a standardization of projector light on the basis of screen size, so that an exhibitor will know when entering a slide exactly what conditions will prevail for its judging. This would somewhat follow the example set by planar color exhibitions which observe minimum lighting conditions, but a great many more problems would arise in stereo because of matte surface screens, directional reflection of polarized rays, lack of standardization in projector manufacture, introduction of ghost images in high-contrast slides and so on.

The important thing at the moment is that no effort has been made to bring about a basis for deciding what illumination the exhibitor is entitled to when he sends his slides to compete against others.

Possibly the first move should be made by the manufacturers; at least the opportunity here exists for them to gain considerable goodwill by thinking in terms of help to the stereographer in promoting his medium.

But more likely the initiative will have to be taken by the exhibitions themselves in demanding the kind of equipment they consider of exhibition quality or in adjusting what they have to fill the bill.

Who'll Be First?

At any rate, none has made a move toward finding out what exhibitors consider a fair manner of projection for judging nor in getting the thought of other exhibition committees on the matter.

The one lone step by any exhibition toward a standardization came at Rochester, where the "Projectojuster" of Jack Stolp and Ezra Poling has been in use for two years. This is an excellent method of using two projectors with a sliding panel and small "projector's screen" which allows complete adjustment of the next slide while the one preceding it is before the audience, and should be part of the equipment of more exhibitions.

But it's main advantage is passed to the audience which sees the completed show after it has been judged, and only in preventing fatigue on the part of the jury does it help the exhibitor to assurance of better judging.

Because the danger to a slide from heat prevents unwarranted boosting of light, it behooves the manufacturers to find ways of insuring more efficient use of light in their projectors, rather than just leaving it up to the operator to supply a larger lamp if he's not satisfied with results of the one for which the projector is designed.

Jury Duty

Lighting is only one of the problems of stereo exhibitions requiring more universal opinion. Another is the method of jury operation. Should an electric voting system or the in-or-out method be used? Should an exhibitor be entitled to a point report, as the only thing he gets for entering his slide except to have his name in the catalog, or does the point system place handicaps on the quality of the final selections as a show and sometimes give an incorrect impression of the value of a slide? Should the judges discuss their opinions of a slide's worth and attempt to spread fairness between exhibitor and audience, or should the impact of slide be allowed to become the dominating influence in judging?

In the March *Journal* Glen Fishback points out that the photographic salon "serves two classes of people, the photographers who take the pictures and the public at large who take the time to view the pictures." And he might have said further that without the latter the former would have no salons to view. He also writes that those responsible are the photographers and the judges and that the exhibitions should be so conducted as to inspire contributors to do better and more original work. At first glance this would appear to plug the value of impact, but Fishback's developed point is that too many juries fail to study and understand those entries which present a new approach.

Farther on in the same issue, Raymond J. LeBlanc, APSA, defends the Hartford Salon in-out-hold method as both providing a better show for the public than the point system and giving the contributor the benefit of closer attention to his color slides.

Dr. Frank E. Rice, APSA, chairman of

the Stereo Division, made the point during his stereo lecture at the Memphis Regional, however, that one of the advantages enjoyed by stereo lies in its inherent impact, and that "in most photographic judging systems, impact is a quality that rates high in points. In that respect no other form of photography can compare with 3-D. We can produce impact with a wallop!" But will it help stereo for us to continue out-impacting other photo techniques, thus keeping 3-D in the novelty class where it will receive no attention unless it contains shock appeal? Isn't that one of the things which has prevented stereo's acceptance as a serious form of photography so far?

A Look Around

We were honored by being asked to serve on this year's Rochester International stereo jury, and the education received was immense. For one thing, one of the electric voting boxes went out of commission the morning of the judging, and the stereo jury agreed to be the group to do without this mechanical aid.

There were 756 stereo slides entered, each of which must be viewed at least twice to conform to PSA judging standards, and some of which would be viewed three or more times in deciding honor and medal winners.

The jury consisted of Lou J. Parker, FPSA, nationally known black and white exhibitor; Bart Brooks, commercial stereo photographer, and Ye Olde (and how) Editor, an amateur. If this looks like a lineup which couldn't get anywhere because of different viewpoints, it may be stated here that the only real division of opinion came on selection of one of the medal winners, and afterward it was found that the two slides in dispute were from the same contributor.

This jury judged without let-up from nine in the morning until nearly seven-thirty in the evening except for lunch and one coffee break. Yet it required more than an hour longer to judge those 756 stereo slides than was taken by the print jury to judge nearly 2,000 prints and for the color jury to judge more than 2,000 color slides.

Who got short-changed in the judging? This is no attempt to discredit the work of those juries. They were composed of the best judges in their line in the country, and they were interested in doing the best job possible. But they were faced with viewing and selecting these large numbers of slides in a certain time (the Art Gallery janitor was a mite peeved at the stereo judges for delaying closing) and they did it in the best way possible. But ask yourself how much impact must have outweighed other photographic qualities in those judgments, and then decide whether you want your slides accepted or rejected on such a flimsy basis, as the size of stereo exhibition entries grows.

We're sorry that we ran out of space before Red ran out of words on this interesting subject. He has more to say on it and it will be continued in the July issue.—Ed.

TECHNICAL DIVISION

GEORGE EHRENFRIED, APSA
33 Center St., Brookline, Mass.

TD Convention News

You didn't know it when you read last month's column, but it was written by a distinguished guest columnist, none other than the Technical Division Chairman himself, Herb MacDonough, of Anso in Binghamton. Many thanks to him for filling in so well when I was involved in a heavy deadline job.

Seems we hardly get through talking about the results of one convention before we get caught up in the excitement of anticipation of the next one. The TD program planners have chosen Wednesday, October 6th, as the day for contributed technical or scientific papers, and they have sent out word that such papers are invited from all who have material to present. The following paragraph, quoted from the program committee's notice, will give an idea of what sort of paper is suitable for this session:

"In general, technical papers include disclosures of new products or processes, discussions of scientific advances, or descriptions of novel photographic techniques. On the other hand, a valuable contribution can often be made by a paper clarifying technical information for the benefit of practical photographers."

Any person or company having anything along this line to tell about is requested to write to William F. Swann, 343 State Street, Rochester 4, New York, and get from him a copy of the "Information for Speakers" sheet. The schedule of papers will be made up in July, and in order to be considered for a place on the schedule, an abstract of the paper should be sent in before the first of July. Also send in an estimate of the time which the presentation will take, which should not be more than twenty minutes.

If you have some technical or scientific information in the photographic field that you want to spread out, you will find that the audience that gathers at TD's paper sessions can't be beat anywhere as a competent, interested and sympathetic group of listeners. And you will also find, as you listen to the other papers during the day, that yours will be in good company, for the leading photographic investigators are getting more and more in the habit of introducing their results at the PSA Conventions.

There's one thing about the Technical Division of which we can feel especially proud. Although TD is less active than the other sections in stimulating creative and artistic photography, it's a safe bet that our division is way ahead of all the others in helping its active members become personally acquainted with each other, face to face. We do this in several ways. The main method is, of course, the system of local sections, which, where they exist, are surprisingly effective mixers. The local section members don't just sit in a dark hall hearing a speech—they often get together for refreshments or group dinners before meetings; they put on parties and banquets; and

after meetings the bull sessions drag on and on, until the janitor calls a halt, and even then they may be continued at a nearby restaurant or at someone's home. And the speakers themselves, at meetings in one city, are often TD members from some other city.

Executive Committee

Another TD acquaintance mechanism is the Executive Committee meeting. It takes place several times a year and, while only the committee members can vote, other TD members are welcomed at the meetings and are encouraged to join in the discussions. These meetings are held in different places around the countryside, so that as many people as possible will have the chance to visit them, and to balance out the travelling costs among the members. The people you can meet at the Executive meetings are people very much worth knowing! These meetings are announced in this column, whenever they are planned far enough in advance to allow for the delay between its writing date and the Journal's arrival at your homes.

Portfolios from p. 40

Drop me a card, all you color-minded folks who would like to join this new Portfolio and get an entry blank and a copy of the rules. By so doing, you will learn some things about color and good portraiture as well as have a lot of fun.

As you know, we now have two books of portraits circulating among the members of Portrait Portfolios. These are under the guidance of Coleman Dixon of Tallahassee, Florida, and they are being well received. Many requests are coming in for more.

A third book is now starting on the rounds. This one has some information about how the pictures were made. In it are prints made by C. Verne Kentworth, Irma Haselwood, Ralph Sims, Cecile Venia, Erma DeWitt, and Thomas Limborg. In time, you will all see it.

Color from p. 42

and on. The point is that to outsiders, your club is only one person, the person with whom they have contact. If that person lacks common courtesy, common sense, or elementary efficiency, your entire club is judged accordingly.

There are two things you can do to protect yourself. First, obviously, is to see that to positions involving mail contacts, you elect or appoint only those you know will report all mail items to the club or pass them along to the proper persons. Second, you can check occasionally to see what is being done with entry forms, bulletins, etc., received thru the mail.

—Chicago CC Association News

Lootens from p. 22

but that part is not so important for our particular experiment.

After you take one picture at this early hour, return to the scene about noon, point the camera in exactly the same direction and at exactly the same height and angle and take a second

picture. Then again toward evening, perhaps around 6 p.m., make the third and last exposure.

When you make the prints you will have your first concrete lesson in composition. You will realize the meaning of lines and the effect which light has upon lines and forms. You may be surprised to see how the direction of the sun itself has given you three different types of composition, even though you yourself have not changed your position at all in making the three pictures. You will become aware of the subtle changes of light and how valuable it is to study a scene in order to get the best out of it.

One last hint. Try to keep your pictures as simple as possible. If you have to make a decision as to whether to include one or three objects in a picture, decide on just one. Elimination and simplification make for strength and are great secrets of success with a camera.

Also, attend as many photographic exhibitions as possible and see how other photographers have applied these principles or failed to apply them. You always see art students in the museums studying the great masters. Learn through your eyes and then go out and apply what you have seen.

Hongkong from p. 11

"East Photo Magazine" and "The World Photo Magazines." All of these are written in Chinese text, and deal with subjects for beginners.

Other achievements

Among the prints hung at the London Salon a good number entered by the photographers in Hong Kong were accepted, and out of these successful entrants, fourteen were members of the society. In open competitions sponsored by the government, the Press and other concerns in Hong Kong most of the prizes went to members. While recording these successes, we should not pass unmentioned the fact that during this year an increasing number of Hong Kong photographers were granted the Association of the Royal Photographic Society of Great Britain and one was granted an Associateship of the Photographic Society of America.

Camera sessions

Camera sessions were held usually on a large scale, which were preceded by Chinese dinners. These sessions were held occasionally and the attendants all had a wonderful time.

Nude photography

Nude photography seems to have increased in 1953. Models were easier to find because of the higher fees offered. On an average, sitting charges averaging HK\$100.00 per hour were given. Better models were paid up to HK\$150. (The exchange rate is US\$1 to approximately HK\$6.00). The number of nude photographs submitted to salons also increased.

Salons

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—slide shows, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have initial Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

On Exhibition

SO. AFRICAN (M.C.T.) Exhibited during May and June at Johannesburg, E. London and Bloemfontein.
MIDLAND (M.C.S.T.L.) Exhibited June 26 to July 24 in museum and art gallery in Leicester, England.
FINGER LAKES (M.T.) Exhibited May 22 to June 10 at Cayuga Museum of History and Art, Auburn, N. Y.
DETROIT (M.S.C.T.S.S.) Exhibited June 19 to July 4 in Institute of Arts, Detroit, Mich.
MYNORE (M.S.) Exhibited July 1-18 in Bangalore, India.

Open for Entries

SOUTHWEST (M.T.) M closes June 2; T June 9. Exhibited June 25 to July 5 at San Diego State Fair. Data: R. J. Smith, P.O. Box 337, La Mesa, Calif.
CHILENO AMERICANO (M) Closes June 4. Exhibition July 4-31. Data: Club Fotografico Chileno-Norte Americano, Huerafano 996, Santiago, Chile.
EDMONTON (M) Closes June 15. Exhibited July 13-17 at Pavilion of Photography, Data: J. W. Galloway, 9523 Jasper Ave., Edmonton, Alberta, Canada.
CALGARY (M) Closes June 15. Exhibited July 5-10 at Exhibition and Stampede, Data: Calgary Salon of Photography, Adm. Bldg., Victoria Park, Calgary, Alberta, Canada.
HARTFORD (M.T.) T closes June 15; M June 22. M fee \$2.00. Exhibited July 7 to Aug. 1. Data: R. J. Le Blanc, 234 S. Quaker Lane, W. Hartford, Conn.
MEMPHIS (M.T.) Closes June 21. Exhibited July 4-25 at Brooks Art Gallery. Data: Mrs. Louise Clark, Brooks Art Gallery, Overton Park, Memphis, Tenn.
HAWAII (M) Closes July 10. Fee \$2.00. Exhibited Aug. 5 to Sept. 5 at Academy of Arts, Data: Geo. Oka, 1033 Liliha St., Honolulu, Hawaii.
EDINBURGH (M) Closes July 14. Exhibited Aug. 21 to Sept. 11 in Exhibition Hall. Data: G. D. Cruickshank, 16 Orchard Rd., Edinburgh 4, Scotland.
REDLANDS (M.C.) Closes July 15. Exhibited July 31 to Aug. 7 at City Hall Auditorium. Data: Robt. F. Dehinger, 1365 Center St., Redlands, Calif.
IRISH (M) Closes July 17. Exhibited Aug. 23 to Sept. 4 in Mansion House. Data: Geo. H. McLean, 11 Home St., Dublin, Ireland.
ILL. STATE FAIR (M) Closes July 26. Exhibited Aug. 13-22 in Expo. Bldg. Data: S. P. Wright, 2417 S. 11th St., Springfield, Ill.
WITWATERSRAND (M.C.S.) Closes July 31. Entry forms not required. Exhibited during September at Public Library. Data: Socy., Witwatersrand Salon of Photography, P.O. Box 228, Johannesburg, So. Africa.
ANTWERP (M.C.) Closes Aug. 1. Exhibited during September at Royal Zoological Society. Data: J. Em. Burenbergen, 265 Daubergestraat, Antwerp, Belgium.
VANCOUVER (M.T.) Closes Aug. 6. Exhibited Aug. 25 to Sept. 6. Data: Salon Socy., Pacific Natl. Exhibition, Exhibition Park, Vancouver 6, B.C., Canada.
INDIAN (M.T.) Closes Aug. 14. Exhibited Sept. to Apr. in Bombay, Ahmedabad, Surat, Navsari and Poona. Data: T. R. Rao, 195 Bombay Road, Bombay 1, India.
SÃO PAULO (M.C.T.) Closes Aug. 30. Exhibited in Nov. at Galeria Prestes Maia. Data: Foto Clube Bandeirante, Rua Avanhandava 316, São Paulo, Brazil.
ROSARIO (M.C.) Closes Sept. 1. Exhibited Oct. 1-30 at Museo Municipal Le Bellas Artes. Data: Poma Fotografica Rosarina, Sarmiento 853, Rosario, Argentina.
NORTHWEST (M) Closes Sept. 2. Exhibited Sept. 16-26 at Fair. Data: Western Washington Fair Assn., Puyallup, Wash.
PSA (M.S.C.T.S.S.) M, S, SS close Sept. 4; C, T Sept. 11. Fee for prints, \$2.00. Exhibited Oct. 3-9 at PSA Convention in Drake Hotel in Chicago. Data: Miss Mary Abels, 2617 Hartwell St., Evanston, Ill.

SANTIAGO (M.T.) Closes Oct. 10. Exhibited in November. Data: Foto Cine Club de Chile, Huerafano 1223, Santiago, Chile.
ARIZ. STATE FAIR (M.T.) Closes Oct. 13. Print fee \$1.50. Exhibited Nov. 5-14. Data: Arizona State Fair, Phoenix, Arizona.
NEWCASTLE (M.A.S.C.) Closes Oct. 20. Exhibited Nov. 20 to Dec. 11 at Municipal Art Gallery. Data: G. R. Barnby, 39 Ladybank Road, Newcastle upon Tyne 4, England.
LUCKNOW (M) Closes Oct. 15. Data: S. H. H. Kazi, 53 Yashpur, Allahabad 3, U. P., India.
CUBA (M.T.) Closes Dec. 2. Exhibited Dec. 18 to Jan. 20 at club. Data: Club Fotografico de Cuba, O'Reilly 396, alto, Havana, Cuba.
ARACAJU (M.T.) Closes Jan. 20. No entry fee. Exhibited Mar. 1-20. Data: Hugo Ferreira, Sociedade Sergipana de Fotografia, Caixa Postal 20, Aracaju, Sergipe, Brazil.

Other Salons

On Exhibition

BARCELONA (M.C.) Exhibited during June. Barcelona, Spain.
IRA VALLEY (M) Exhibited June 12-19. Waltham Abbey, Essex, England.
SOUTH SHIELDS (M) Exhibited July 3-24 at Public Library, South Shields, England.

Open for Entries

LUXEMBOURG (M.C.) Closes June 30. Exhibited Aug. 6-15 at Art Museum. Data: George Steil, 7 rue du Plénisite, Luxembourg, Grand Duchy.
BARRETOS (M) Closes June 30. Exhibited during July. Data: Foto-Cine Clube de Barretos, Caixa Postal 285, Barretos, Est. S. Paulo, Brazil.
BARNARD CASTLE (M, T, L) Closes June 28. Exhibited July 24 to Aug. 2 in Market Cross. Data: J. Auden, 98 Galsgate, Barnard Castle, Co. Durham, England.
COPENHAGEN (M) Closes July 1. Exhibited Aug. 15 to 29 at Charlottenborg Art Gallery. Data: Aage Rosenfeldt, Pres., Society of Pictorial Photography, Havdrup, Denmark.
KING'S LYNN (M.A.S.T.) Closes July 1. Exhibited July 26-31 in Clifton House. Data: A. H. Sleg, King Edward VII School, King's Lynn, Norfolk, England.
NEW DELHI (M) Closes July 31. Data: T. Kasinath, 15A/29 Karol Bagh, New Delhi 5, India.
SWEDISH (M) Set of three prints. Closes Sept. 1. Exhibited in October. Data: Swedish Master Competition, Stockholm 21, Sweden.

NOTE FOR SALON SECRETARIES: Send all salon notices to R. L. Mahon, 260 Forest Avenue, Elmhurst, Illinois at earliest possible date. You need not wait for your printed form; a letter will do. Mr. Mahon will also supply copies of the Pictorial Division's current Minimum Requirements and the newly revised Recommendations to salon committee chairmen upon request.

Color

All of the following apparently will meet requirements for Color Division recognition. Data for this calendar should be sent directly to H. J. Johnson, FPSA, 2134 Concord, Chicago 47, Ill. Deadline is 6 weeks before publication.

DENVER, June 23-24, deadline June 7. Four slides, \$1. Also a nature slide section. Forms: John Kimmel, 1540 S. Milwaukee, Denver 10, Colo.
SOUTHWEST, June 25-July 5, deadline June 9. Four slides, \$1. Forms: R. J. Smith, PO Box 337, La Mesa, Calif.
HARTFORD, July 7-21, deadline June 15. Four slides, \$1. Forms: R. J. LeBlanc, 234 S. Quaker Lane, West Hartford, Conn.
STOCKTON-ON-TRENS, Sept. 1-18, deadline Aug. 12. Four slides, any size, \$1. Forms: James Milnes, 9 Eikon Ave., Stockton-On-Trens, England.

VANCOUVER, Aug. 25-Sept. 6, deadline Aug. 6. Four slides, \$1. Forms: J. H. Rankin, Exhibition Park, Vancouver 6, B. C., Canada.

SALT LAKE CITY, Sept. 7-18, deadline Aug. 21. Four slides, \$1. Forms: Howard Western 2223 E. 13th South, Salt Lake City, Utah.

TULSA, Oct. 11-18, deadline Sept. 30. Four slides, \$1. Forms: Joe Kennedy, 1029 Kennedy Bldg., Tulsa 3, Okla.

IMPORTANT! The PSA Show! Deadline Sept. 11. All members will receive entry forms automatically, but extras from Russel Kriete, 1919 Byron, Chicago 41, Ill.

Motion Picture

Third PSA Cinema Competition, 8mm or 16mm, silent or sound, no subject limitations. Closes June 29. Entry fee \$1 except to MPD members. Data: Alice C. Hoffman, 385 S. Lucerne Blvd., Los Angeles 5, Calif.

Nature

10TH MISSISSIPPI VALLEY Nature slides, 2x2 only. Color prints any medium. Fee \$1 each division. (No monochrome entries.) Closes Nov. 2. Data: N. A. Tucker, 3625 Carter Ave., St. Louis 7, Mo.

1RD SANTA BARBARA NATURE—Nature prints, 16x20 mounts; nature slides, 2x2 or 2 1/2x3 1/2, glass or ready-mount. Closes Sept. 2. Data: P. O. Box 177, Santa Barbara, Calif.

Stereo

PSA 4 American standard slides, \$1. Closes Sept. 4. Projection during PSA Convention. Data: Earle E. Krause, FSG, 5706 S. Harper Ave., Chicago 37, Ill.

Contest

National Airlines opened a contest on May 1 with Florida as the principal subject. Prizes will be Anson cameras ranging from a Viking 6.5 to a Karamet P-2, six cameras in all. Any number of pictures may be submitted but only one prize to a winner. To get details write National Airlines, 80 E. 42nd St., New York, N.Y.

PSA TRADING POST

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office (See page 2) by the 25th of the month and will normally appear in the following issue. (June 25th will appear in August.) Ads will be repeated once or twice if requested. PSA assumes no responsibility because of this free listing service.

WANTED PSAers who would like some interesting jobs in PSA activities. Many types of work available, no pay but loads of fun. Apply to Norris Harkness, ET.

SWAP—Hi-Fi equipment. Prof. broadcast station equipment, Western Electric 5A reproducer group, consisting of pick-up arm, 9A head with diamond stylus (for vertical or lateral playback) equalizing filter and matching transformer, 9A head costs over \$125 today. Will trade for good tripod, pan head and other photographic gear. V. Barker, 1326 W. Stephenson St., Freeport, Ill. 2-5.

FOR SALE—Bausch and Lomb Zeiss Triple Protar VIIA, 7 1/2", 1:1.3/16", 16 1/2", 1:7.7 in Compound shutter, \$60. Goetz Double Anastigmat Series III, 1:6.8, 120mm in Unicum Shutter, \$15. Dallin Telephoto 12", 1:7.7 in barrel, \$25. Mortimer L. Friedman, 5016 Third St., N. W., Washington 11, D. C. 2-6

WANT Leica or Contax. Will trade 2 1/2x3 1/2 Anni. Speed Graphic with 1:3.5 Elmer coated lens, rollfilm attachment, 3 filters, case, flashgun, film holders, new bellows, lens shade. Condition perfect. Dr. Martin M. Chester, 16216 S. Vermont Ave., Gardena, Calif. 2-6

FOR SALE—Kine Exakta Model 1, 1:2 Riotar lens, coated, like new, 40mm long wide angle; 105mm, f:1.5 Xenar; 100mm Teleomg telephoto lenses. \$200 takes outfit. Samuel Stern, 2 E. 64 St., New York 21, N. Y. 2-6

FOR SALE—Contax IIA with 1:1.5 Sonnar Optom lens and case. P. A. Kingsbury, Ponca, Neb. 2-6

Vacations from p. 27

photography as mere hills. Placement of horizon and skyline can be important in the making of a picture.

Distant mountain scenes without an object of interest in the foreground are almost always a disappointment. Inclusion of such an object helps to give scale and adds much to the apparent grandeur by emphasizing planes and distance. It also may be the guiding finger that directs interest into the picture. Avoid flat lighting as some shadows aid in assuring depth, otherwise lacking.

Travel pictures or those made incidentally to traveling are often disappointing because conditions at the time are not right for the pictures. Weather may be too good,—cloudless skies. This results in a static, uninteresting picture. Many pictures of notable places are admired and the casual traveler hopes to duplicate in a measure. However, usually a little study will show that most of these striking pictures were made when conditions were specially favorable. Also in many instances long focus lenses, or other special equipment was used. In short, any approach to the picture is usually impossible to the casual traveler with limited time and equipment at his disposal.

In this connection, it also is observed that seldom will a really desirable viewpoint be found on the highway. It will usually be necessary to do some searching and probably some scrambling to find that more desirable viewpoint. This is one of the reasons we often see quite different pictures of familiar scenes,—the fruit of a novel approach.

While the road will often appear in your foreground, too many pictures with the center stripe of the highway loom-

ing up as a lead line can be monotonous in any set of vacation pictures. Of course, looking down the highway is the easiest viewpoint, but it is probable that a little time in finding another location is going to make the picture set much more interesting, certainly more apt to be different.

Also as a rule scenic pictures will be definitely improved by keeping the family car out of the picture. People get tired of seeing it and usually it does not fit into the scene. The Williamsburg colonial restoration is interesting but often the photographer finds it impossible to get desirable pictures due to the obtrusive automobiles. They hardly fit in with the colonial atmosphere, otherwise so effectively provided.

In planning for vacation photography it may be wise to give some consideration for changing factors due to altitude and atmospheric conditions. On visits to the higher altitudes or where the air is notably clear, photographic exposures may change quite a little from those usual in the old home town. Under extremes it may be that the brightness range from highlight to shadow becomes beyond the range of any printing medium unless proper handling of exposure and negative materials is assured. Under these conditions color also can suffer,—washed out highlights and inky, shadows without detail. Exposure conditions at the beach also may be somewhat different, though hardly comparable in degree to those at the higher altitudes.

3-D from p. 19

lop! Besides we are discovering a few tricks that are not in the standard books on photography.

We believe we can, as the critics demand, "stir the imagination", "arouse esthetic pleasure", "capture an illusion", "elicit an emotion", "create a mood", "tell a story", "portray a symbol", "catch some of the reflections of eternal beauty", and "evoke an emotional response".

If we cannot stir emotions, illusions, responses, reflections and moods as it is done in the dark room, we feel sure we are finding other ways to do it.

The PSA Traveler



One of the most spectacular features of Mount Rainier National Park is the Ice Cave of Paradise Glacier. Reached from the Longmire entrance to the Park and from Paradise Valley, it is a beautiful three-hour hike. The reward is the view of the scalloped, vaulted roof of the tunnels colored blue by the light filtering through the glacial ice. Accessible from mid-June to August, unsafe to enter in the other months.

C. W. Bunn, M.D.



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Projection

The proof of the pudding is in the eating, and the proof of making a movie is in the seeing. We spend a lot of time, money, and effort to make a film, and all this effort is summed up to success or failure when the lights flash out and the picture appears on the screen.

Then and only then do our errors show up in all their glaring brilliance. Projection is the final exam—the end of all our effort—the moment when we please (or displease) our friends.

The beginning amateur is so excited when he gets his first roll back from the processing station that he can hardly wait to see it projected. The screen is hastily set-up, the projector quickly placed on any old rickety table, and half the time the curtains aren't drawn or all the lights extinguished. The projector lens is probably dirty, and no attempt is normally made to focus the image sharply.

Such a sloppy job of projection is permissible under such circumstances, perhaps, but never, NEVER, should such conditions be tolerated when friends have been invited to "see the show."

Now "See the Show" is exactly what we are discussing this month, for no matter how you look at the screening, your friends think of it as a show.

We are appealing here and now to ALL amateurs, and even some of those self-styled professionals who give little attention to the small details of projecting a picture. So many movie makers spend lots of money in getting the finest of equipment, take great care in shooting the picture, in editing it afterwards, and then project it on the screen in a most haphazard manner.

Now don't think these remarks don't concern you, brother, for they concern ALL of us, and I intend to prove that you, yes you, are included among those who give a sloppy show.

Here's what I mean:

Prepare

First of all, how many times have you invited your friends in to see your latest epic and then haven't even so much as set up the projector at the proper distance from the screen BEFORE they arrive? All right, assuming you have, nine times out of ten you haven't pre-focused the lens. The result is that when the picture first flashes on the screen it is a colorful blur, and by the time you get the darn thing focused the lead title has passed the gate and your audience never does learn the name of the picture.

So they came to "See the Show"!

Secondly, how many times is there some fellow seated in the light beam so that for half the first reel we see part picture and part shadow of a spectator? Some show!

So the first reel ends and the white light of the projector flashes full force on the screen. You didn't even tack a piece of opaque leader on the end did you? Or if you did, you let it run through before turning off the projector light.

Well, perhaps you did manage to keep the screen dark at the end of the reel, how about turning on the room lights. Did they come on bright all at once, with the result that your audience shuts their eyes for a second until they become accustomed to the sudden glare?

If you can invest in a dimming device, all well and good, but few of us care to go that far, but the least we can do, and the least we SHOULD do, out of consideration for our guests, is to turn on one, weak light, somewhere in the rear of the room, where it won't flash in their eyes, and refrain from turning on any more room light until their eyes have become accustomed to that already on.

And if you want to do it absolutely right, you won't turn on any bright lights while you change reels, only a weak light somewhere near the projector, or at the rear of the room. Leave bright lights only for intermission or, better yet, at the end of the show.

The "Theatre"

Where did you place the chairs—just anywhere? Or were they all placed well back from the screen and as near the center line from projector to screen as possible?

And I'll bet you didn't give any thought to the proper amount of illumination reaching the screen. Amateurs using 8mm. equipment often try to show a larger picture than they should with a result that there is not sufficient illumination for this increased throw. The picture on the screen is often too dim, often looks muddy and lifeless.

Some show.

And you 16mm. fellows; you're not exempt. You pride yourselves on your 750 watt bulbs and even your 1000 watt bulbs. Then you proceed to project in your living rooms at a distance of 15 feet and your light tints are all washed out, your shadows are grey and your colors aren't true.

Some show.

You 8mm. fellows must be sure to not project too big a picture lest it lose its crispness, and you 16mm. fellows should take out your nice 750 watt and 1000 watt bulbs on these short home throws and put in a 300 or, at the most a 500 watt bulb. Leave the big bulbs for auditorium use only.

What kind of a screen are you using? Are you substituting the cream colored wall of your living room for "just this once?" Don't expect true colors any more than you can expect your audience to forgive your temporary screening conditions.

The human memory can be very long at the wrong time. Your friends may never forget the sloppy show you gave them. Their lack of enthusiasm for a really fine film may be lacking because of the haphazard manner in which it was presented. For, strange as it may seem, a mediocre home movie can seem quite good if presented under ideal circumstances.

If you wonder how to go about giving a "good show," watch how your local theater does it. Did you ever enter a motion picture theater and have bright lights glaring at you? Did you ever see a white screen? Not in modern times, for the first sin in motion picture projection is to show a white screen.

Use black leader and trailer. If your projector doesn't have a separate light switch, put your hand over the lens to cut off the light from reaching the screen.

See that the projector is placed at a proper distance from the screen so that the picture doesn't over-shoot the screen. Focus if before the guests arrive. Clean the film gate. Arrange comfortable chairs in the best possible location.

Showmanship

You are giving a show.

Make it a show.

Create a pleasing, showmanship atmosphere as your guests arrive. You don't have to be stiff and formal, with attendants and ushers in uniform, no, but you can at least duplicate, as far as is within your power to do so, the same projection conditions that prevail in your local theater.

Some of you don't think it is necessary to go to these advance preparations. It isn't. But you can't expect your audience to accept your film under ideal circumstances if you don't, and, when all is said and done, no matter how you look at it or would like to look at it, you are, in every sense of the word, GIVING A SHOW.

Taking the picture is only part of the game. Editing is another part, but projecting the finished production is the most important part, for the projection of the picture on the screen is the only step of the process your audience sees, and if you didn't make your film for people to see, then why did you make it?

So, if you want them to see a show, then put on a show for them to see. Think of the film as only a part of the show. An important part, yes, but still only a part. Make sure the other parts we have discussed here are given the same care and consideration you gave the film in its preparation.

If you're going to give them a show, give them a COMPLETE show!

NEED ASSISTANCE?

Readers of this page who have personal problems in movie making may receive help on any phase of this field of photography by writing direct to Mr. Cushman at 532 Pine Avenue, Long Beach 12, California. A self-addressed envelope should be enclosed if an answer by mail is desired.

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Film for Summer's color...

Whatever your cameras, chances are there are Kodak color films for them. *For big color transparencies*, choose Kodak Ektachrome Film. It comes in Nos. 120 and 620 rolls, and you can process it right in your own darkroom if you wish. *For brilliant, sparkling "miniature" transparencies*, you'll need Kodachrome Film. It's thrifty color. *For color prints*, Kodacolor Film is available in all 6 popular roll-film sizes; prices include negative processing.

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